

LESSONS IN BRAILLE MUSIC

(To Be Used in Connection with the "Revised International Manual of Braille Music Notation, 1956")

Prepared by H. V. Spanner

Braille Music Secretary, World Council for the Welfare
of the Blind and the World Braille Council

Edited to Conform with American Usage By

HARRY J. DITZLER

Chairman, Sub-Committee on Music, American Joint Uniform Braille Committee

Authorized for Publication by the
AAIB-AAWB Braille Authority

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PREFACE

This book has been written for the use of seeing musicians who wish to learn the system of Braille music notation in order to transcribe ink-print music into Braille. It is presumed that the student already has a working knowledge of literary Braille, together with some experience as a transcriber, and, in consequence, no instructions on this subject are included.

Although some of the material in the REVISED MANUAL is repeated in the earlier lessons, this book is not intended as a substitute, but rather as a supplement for that work, and the two books should always be studied together, as the many references given will clearly show. For this reason, the only numeration used here is for the thirty-six lessons, and reference numbers of paragraphs and examples apply throughout to the REVISED MANUAL.

It is strongly recommended that the order of subjects here given be adhered to. It is designed to help the student to begin simple transcriptions from "live" music as soon as possible. It may well be that those who contemplate the transcription of simple folk songs, hymn tunes, etc., as their final goal may not find it necessary to go through the entire course, but for readers with a wider outlook the author has tried to supply enough material to fit them for the most advanced work. No special instructions for stringed instruments, the accordion, short-form scoring or figured bass are given, since those who have reached this stage will find all they need in the REVISED MANUAL itself.

The student should have a complete knowledge of the rudiments of ink-print staff notation, together with special facility in whatever type of music interests him as a transcriber. The twenty-seven Tables of Signs have been reprinted in this book with more adequate ink-print equivalents, for the convenience of the reader.

INTRODUCTION

A Comparison Between Staff and Braille Notations

The notation of music in ink print is fundamentally pictorial. The pitch of notes is shown by their position on the stave, and consequently the eye can see their relation to each other in this respect at a glance (an ascending scale *looks* like an ascending scale, and so on). Furthermore, the playing of notes either together or separately is demonstrated in the same way, a chord being shown by the vertical alignment of its notes, etc.

In Braille, on the other hand, such a pictorial representation is impossible, and the notes and other signs are written horizontally in succession.

From this difference two important points arise:

(1) It is necessary for the transcriber to learn from the outset the exact order in which the various signs are written, and an effort has been made by the author to simplify this task throughout by the presentation of an adequate theory explaining this order.

(2) Whereas in ink print it is quite easy to add or correct such things as fingering, phrasing, nuances, accidentals or even actual notes, such revisions are always very difficult and often quite impossible in Braille, sometimes involving the rewriting of a page or even of the complete work.

The reader will find in the course of his study of this book that certain devices, such as the use of repeats and the doubling of signs, and even the occasional alteration of the layout of the ink-print text and the addition of rests and accidentals, may be necessary, and before transcribing a piece he should go carefully through the ink print and mark the places where he thinks such adjustments should be made. This will save him endless trouble and uncertainty, and gradually minimize the risk of errors and consequent rewriting.



LESSONS IN BRAILLE MUSIC

PART I

A COURSE OF INSTRUCTION

LESSON 1

QUARTER NOTES AND HALF NOTES (CROTCHETS AND MINIMS)

(Table 1)

| | | | | | | | |
|---------------------------------|-----|-----|-----|-----|-----|-----|-----|
| | C | D | E | F | G | A | B |
| Quarter Notes beginning with C: | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ |
| | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ |
| | C | D | E | F | G | A | B |
| Half Notes beginning with C: | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ |
| | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ | ⠠⠠⠠ |

The first thing for the student to do is to learn the notes of the scale of C first as quarter notes (crotchets) and then as half notes (minims). They should be played or sung at any level, since their "octave" position (see Lesson 2.) is not defined in this Table. The signs should be practiced in the ascending order in which they are given, then in the descending order, and then at random. First practice with the quarter signs, then with the halves, and then with a mixture of the two.

The ink-print bar line is always shown in Braille by a blank space, and from the very first, music should always be written in regular measures. In the General Table of Signs will be found the double-bar sign ⠠⠠ which concludes all the exercises and examples in this book.

A dotted or double-dotted, etc., note is shown by adding dot 3 after the sign for the note (see examples in Para. 4).

LESSON 2

THE THIRD AND FOURTH OCTAVES

(Table 2)

The Third Octave C: ⠠⠠⠠

The Fourth Octave C: ⠠⠠⠠

The pitch of notes is shown in Braille by indicating what is known as the "octave" in which they are situated, the octave being measured from any C to and including the B next above. The octaves are numbered from the lowest C on the piano, and the third and fourth octaves will therefore include the notes from tenor C (bass clef, second space), and middle C, (treble clef, first line below stave), respectively. The bass clef is placed on third octave F and the treble clef on fourth octave G.

Learn the signs for third and fourth octave, and practice finding notes in these octaves.

It is most important that the octave principle should be thoroughly mastered from the first, as this will greatly help the student to remember the rules given in Lessons 3 (p. 2) and 6 (p. 6).

The octave sign is placed immediately before the note to which it applies, and no other sign may come between them. For the first exercises it will only be necessary to mark the octave for the first note, even when the passage includes notes in a different octave. No clefs or time signatures should be transcribed.

Exercises

The exercises are as follows:

- Exercise 1: Treble clef, 2/4 time, ascending eighth-note scale from C4 to G4.
- Exercise 2: Treble clef, 2/4 time, descending eighth-note scale from G4 to C4.
- Exercise 3: Treble clef, 2/4 time, ascending eighth-note scale from C4 to G4.
- Exercise 4: Treble clef, 3/4 time, ascending eighth-note scale from C4 to G4.
- Exercise 5: Bass clef, common time, ascending eighth-note scale from C3 to G3.
- Exercise 6: Bass clef, common time, descending eighth-note scale from G3 to C3.
- Exercise 7: Bass clef, common time, ascending eighth-note scale from C3 to G3.
- Exercise 8: Bass clef, 4/4 time, ascending quarter-note scale from C3 to G3.
- Exercise 9: Bass clef, 4/4 time, descending quarter-note scale from G3 to C3.
- Exercise 10: Bass clef, 4/4 time, ascending quarter-note scale from C3 to G3.

LESSON 3

OCTAVE RULES (i)

In writing a progression of notes, it is clear that some system must be devised in order to show whether the second of two notes is above or below the first, and it is here that the marking of octaves becomes necessary.

When two notes are only a second or third apart, the octave is not marked for the second note, and when two notes are a fourth or fifth apart, the pitch of the second note is not shown so long as it is in the same octave as the first. If the student examines the exercises in Lesson 2, he will see that this rule is followed throughout, and he will do well to study the skips in each exercise and thus to familiarize himself with the octave procedure from the start.

It is clear that when we come to the skip of a fourth or fifth into a different octave, the second note requires the mark of that octave before it. For instance, when the student plays C rising to G and then C falling to G, he must have some means of knowing whether the G is above or below the C.

The following exercises are meant to give practice in "spotting the octave", i.e. in deciding which notes (after the first which always has a mark) need octave marks, and what these marks should be.

(In order to help the student, a cross is placed in the first exercise over every note after the first which needs an octave mark.)

Exercises



LESSON 4

WHOLE NOTES AND EIGHTH NOTES (SEMIBREVES AND QUAVERS)

(Table 1)

Whole Notes beginning with C:

| C | D | E | F | G | A | B |
|------|------|------|------|------|------|------|
| ⠠⠠⠠⠠ | ⠠⠠⠠⠠ | ⠠⠠⠠⠠ | ⠠⠠⠠⠠ | ⠠⠠⠠⠠ | ⠠⠠⠠⠠ | ⠠⠠⠠⠠ |

Eighth Notes beginning with C:

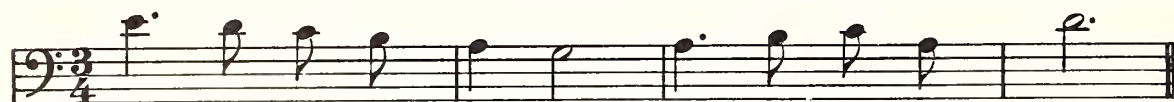
| C | D | E | F | G | A | B |
|------|------|------|------|------|------|------|
| ⠠⠠⠠⠠ | ⠠⠠⠠⠠ | ⠠⠠⠠⠠ | ⠠⠠⠠⠠ | ⠠⠠⠠⠠ | ⠠⠠⠠⠠ | ⠠⠠⠠⠠ |

The signs for wholes (semibreves) and eighths (quavers) can now be learned, completing the four basic note-values as expressed in Braille. Memorize and practice them in the same way as directed for quarter notes and half notes (Lesson 1), and then exercise the perception of all four values till familiarity is reached.

Exercises

(The ink-print grouping of eighth notes (quavers) is not shown in Braille unless it is of an unusual character, a matter which will be dealt with in Lesson 14.)







LESSON 5

THE BRAILLE MUSIC HYPHEN

(General Table of Signs)

While it is rarely necessary to divide a measure at the end of an ink-print stave, such divisions are a very frequent necessity in Braille.

The student should now exercise himself in the perception of the best place to use the music hyphen $\begin{smallmatrix} \bullet\bullet \\ \bullet\bullet \end{smallmatrix} :: \begin{smallmatrix} \bullet\bullet \\ \bullet\bullet \end{smallmatrix}$ in any measure which cannot be completed in the line in which it begins. The guiding principle should be that the rhythm should always be made as clear as possible.

In the following exercises, each of the passages occupies more than one Braille line, and the student must find the correct place for the music hyphen in each case.

(See also Lesson 27 p. 32.)

Exercises





LESSON 6

OCTAVE RULES (ii)

Second Octave C: $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ Fifth Octave C: $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$

It is now time to learn the octave rules in Paras. 10 and 11. The first of these has of course been implied in all the previous exercises and the second is an obvious corollary; nevertheless, it is better for the student to define both rules so that they become a part of his natural thinking in Braille music.

The octave rule in Para. 12 has already been learned in Lesson 3.

The signs for second and fifth octave should also be learned at this point, giving the student a command of both bass and treble clefs.

Exercises



LESSON 7

RESTS

(Table 4)

| | | |
|---------------------------|----|---|
| Whole rest (semibreve) : | ⠠⠠ | ⠠ |
| | ⠠⠠ | |
| Half rest (minim) : | ⠠⠠ | ⠠ |
| | ⠠⠠ | |
| Quarter rest (crotchet) : | ⠠⠠ | ⠠ |
| | ⠠⠠ | |
| Eighth rest (quaver) : | ⠠⠠ | ⠠ |
| | ⠠⠠ | |

Learn the four rests corresponding to the four note-values so far acquired. As an aid to memory, it may be helpful to regard the two horizontal dots in the whole-note (semibreve) and half-note (minim) rest as representing a line in the ink-print stave, and the single dot in each rest as the ink-print dash; in that case the formation in each of these rests is identical in both Braille and ink print.

Read Paras. 18-20, omitting the details concerning the double whole-note (breve) rest, which, like the double whole note itself, may be consulted as the need arises.

Exercises

The exercises consist of four staves of music. The first three staves are in bass clef, and the fourth is in treble clef. They contain various note values (quarter, eighth, and half notes) and rests (quarter, half, and whole notes), demonstrating the Braille notation for these elements.

LESSON 8

ACCIDENTALS AND KEY SIGNATURES

(Table 5)

Accidentals:

| | | | | | |
|---------|---|-----|--------------|----|-------|
| Sharp | # | ⠠⠠⠠ | Double sharp | × | ⠠⠠⠠⠠⠠ |
| Flat | b | ⠠⠠⠠ | Double flat | bb | ⠠⠠⠠⠠⠠ |
| Natural | ⠠ | ⠠⠠⠠ | | | |

Key Signatures:

| | | |
|--------------|--|-------|
| Three sharps | | ⠠⠠⠠⠠⠠ |
| Three flats | | ⠠⠠⠠⠠⠠ |
| Four sharps | | ⠠⠠⠠⠠⠠ |
| Four flats | | ⠠⠠⠠⠠⠠ |

Learn the signs for accidentals and the method of writing key signatures (it is not necessary at this stage to learn the sign for accidentals above or below a note). It will be seen that there is no special sign in Braille for double sharp as in ink print.

The subject of accidentals introduces the student for the first time to the question of the relative position of a number of signs placed before a note. He will find it best to acquire this knowledge gradually, but in general it will help him if he remembers that the more limited the application of the sign, the nearer it should be to the note to which it belongs. Thus, an accidental immediately precedes the note and can only be separated from it by an octave mark.

For the present, accidentals must be marked wherever they occur in the ink print, except that once the key signature has been written, it is not repeated (as in the ink print) at the point where each ink-print stave commences.

(From this point, the key signature should be placed in the middle of a free line above the music.)

Exercises

The exercises consist of eight staves of musical notation. The first staff is in treble clef, key of D major (one sharp), and common time. The second staff is in bass clef, key of B-flat major (two flats). The third staff is in bass clef, key of B-flat major. The fourth staff is in treble clef, key of A major (three sharps), and 3/4 time. The fifth staff is in bass clef, key of B-flat major, and 6/8 time. The sixth staff is in bass clef, key of B-flat major. The seventh staff is in treble clef, key of A major, and 3/4 time. The eighth staff is in treble clef, key of A major, and 3/4 time.



LESSON 9

TIME SIGNATURES

(Table 6)

| | | |
|---------------------------|-----|----------|
| Four-four time | 4 | ⠠⠠⠠⠠ |
| | 4 | ⠠⠠⠠⠠ |
| Six-eight time | 6 | ⠠⠠⠠⠠⠠⠠ |
| | 8 | ⠠⠠⠠⠠⠠⠠ |
| Twelve-sixteen time | 12 | ⠠⠠⠠⠠⠠⠠⠠⠠ |
| | 16 | ⠠⠠⠠⠠⠠⠠⠠⠠ |
| C | C | ⠠⠠ |
| C barred | ⠠ | ⠠⠠ |
| Combined time signatures: | | |
| Three-four, nine-eight | 3 9 | ⠠⠠⠠⠠⠠⠠⠠⠠ |
| | 4 8 | ⠠⠠⠠⠠⠠⠠⠠⠠ |

The ink-print time signature is a fraction, and the Braille presentation is a survival of an old method of writing fractions, the figures (with numeral prefix) being placed in the upper and lower part of adjoining cells in conformity with ink-print usage. As the student will already have a knowledge of Braille numeration, this subject should present no difficulty.

The time signature should always have a blank space on either side unless it is combined with a key signature (see Example 13 for the method of writing changes of time, a matter which the student need not consider in the early stages of his work). Like the key signature, the time signature for each of the following exercises should be placed in the middle of a free line above the music.

Exercises

Write in Braille the time signatures of all the previous exercises.



LESSON 10

THE ISOLATED SIXTEENTH NOTE (SEMIQUAVER)

Up to this point the student has only been concerned with the four larger note-values. As he will see in Table 1, each of the signs is also used to indicate one of a set of smaller values, a feature which is unknown in ink-print music.

In all but very exceptional circumstances, it is quite easy to determine which of the two values is indicated by a particular sign, by the number of notes in the measure, and the student must now begin to write exercises in which the whole and the sixteenth are both used.

Exercises

(The ink-print grouping of a dotted eighth and sixteenth is not shown in Braille.)



LESSON 11

THE TIE ⠠⠠ FOR A SINGLE NOTE

(Table 9)

With the exception of the dot, the tie is the first sign so far which follows the note. As it is intimately associated with the note by extending its value, it is naturally placed as close to that note as possible, but the student must be prepared to meet later exceptions to this rule.

Exercises



(The ink-print grouping of sixteenths in this exercise is not shown in Braille.)



LESSON 12

THE GROUPING OF SIXTEENTHS (SEMIQUAVERS)

We now come to one of the special devices of Braille music, i.e. the grouping of sixteenths and smaller values, and the student is recommended to use the greatest care in following the instructions here provided.

In ink print, the ligatures which indicate the grouping of notes can be applied to two or more notes of the same value or even to a dotted note and one or more notes of smaller value. In Braille, however, a group is limited to not less than three notes of the same value, being based on the pulse or an easily perceptible fraction of the pulse.

The method of indicating groups of notes smaller than eighth notes (quavers) is to write the first note in its true value and the remaining notes as eighths. As this method is necessarily governed by very important rules, it is better for the student to tackle it in stages, and his first exercises will consist of (a) straightforward groups, and (b) groups introduced into passages containing notes of varying value.

Exercises





LESSON 13

RULES FOR NOTE-GROUPING (Paras. 31-35)

A little reflection on this neat method of note-grouping will show that it gives rise to a possible confusion between “apparent” and “real” eighth note (quaver) signs. A number of rules (in the form of prohibitions) are given in Paras. 31-35, designed as safeguards against this confusion. The student should gradually master these rules, and the following exercises are intended to assist his powers of observation and deduction in this matter.

Exercises

(The music hyphen must be placed at the points marked with a cross, except in the first exercise, where the student must find its correct position for himself.)

Para. 31



Para. 32.

(Note the words “and in the same measure” in this rule.)



(Note the words “in the same line” in this rule.)



(Note the words "dotted eighth" in this rule.)



Para. 33.



Para. 34.



If the student has been able to transcribe these exercises correctly, he will be in a position to deal with most of the more obvious problems of grouping. However, he should study the REVISED MANUAL very carefully for light on any problem connected with this subject.

LESSON 14

THE GROUPING OF EIGHTH NOTES (QUAVERS)

(As the subject of this lesson is of an unusual character, the student may defer the study of it until he has reached a more advanced stage of proficiency.)

It is easy to see that the method of note-grouping explained in Lesson 13 cannot be used for the grouping of eighths, and in consequence the Braille music comma $\cdot\cdot\cdot\cdot$ is used for this purpose, being placed between the groups without intervening spaces.

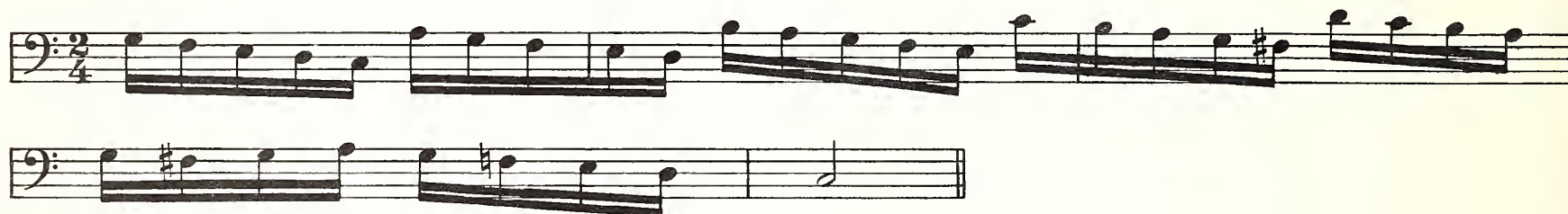
It has always been felt that the grouping of eighths in the ink print is not of sufficient importance in general to warrant the continual intrusion of this Braille sign. However, composers of elaborate music with unusual rhythm frequently insist on unusual groups of eighths and smaller values, and here the obtrusive character of the Braille music comma is actually a help to the reader.

The following exercises are intended to give practice in the use of this sign, which should be placed, as stated above, between groups which in any way differ from the normal grouping. In the case of sixteenths (semiquavers) and smaller values, the normal Braille grouping should be used, supplemented by the Braille music comma to indicate the abnormal nature of such groups in the ink print (see Example 24 in the REVISED MANUAL.)

Exercises



(Note that the Braille music comma must be used in the first half of measure 3 because the group begins at the end of measure 2; after this the grouping is normal and need not be marked.)



LESSON 15

IRREGULAR NOTE GROUPING

(Table 7)

The signs for the triplet and other irregular groups must now be learned. The form (a) of the triplet is by far the most frequently used of these signs, the others being mostly found in advanced music.

As each of these signs applies to a passage, and not to a particular note, it is placed before accidentals and nuances affecting single notes.

The signs for irregular grouping form the first introduction of the student to the principle of "doubling", a form of abbreviation in Braille music which he must master in connection with a good many other signs (see Lessons 16, 17, 28, etc.). The plan is used whenever the sign in question would need to be written four or more times, and consists in writing the sign twice (i.e. "doubling" it) on its first appearance and writing it once at its last appearance, omitting it altogether between these two points. This not only saves space, but even more, it avoids the irritation and bewilderment resulting from the reading of a continued repetition of the same sign.

Exercises

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff, both in the key of D major (indicated by two sharps) and common time (C). The melody is written in the treble staff, featuring a series of eighth and quarter notes with some triplets. The bass staff provides a simple accompaniment, primarily using quarter and eighth notes, with some triplets and a final half note. The music is presented in a clear, handwritten style on a cream-colored background.


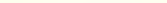
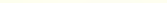
(See Ex. 27 in the REVISED MANUAL.)

(Note that the final group in the above needs no grouping sign, being a normal group in quadruple time.)

LESSON 16

THE SLUR

(Table 12)

The only signs in this Table needed in this Lesson are the short slur  and the form (b) of the long slur  - 

The subject of phrasing is far more complicated in Braille than in ink print, where it is indicated by obvious and easily understood curves, giving a pictorial suggestion of the sound-effect required. The different forms of Braille slur will therefore be dealt with later (Lesson 35).

The short slur applies to passages of not more than four notes, and the sign is written after every note but the last. If there is also a tie on any note but the last, the slur should precede it to avoid an awkward appearance.

The long slur (sometimes known as the “bracket slur” from its appearance) is written before the first note of the phrase and after its last note, thus as it were enclosing the passage in the manner of the ink-print slur. As it applies to a passage, its beginning should precede grouping, accidentals and octave signs, these latter being concerned with the value or pitch of particular notes, while the slur concerns their interpretation. If the last note of the phrase is tied, the tie should follow the end of the bracket slur as in ink print.

The student should note that the same ink-print sign is used for both slur and tie, the distinction being that the slur concerns notes of different pitch in almost all cases (but see Ex. 48 in the REVISED MANUAL) while the tie joins notes of the same pitch.

Exercises

The first exercise consists of two staves in 3/4 time, G major. The second exercise consists of two staves in 3/4 time, B-flat major. The third exercise consists of two staves in 6/8 time, D major. The fourth exercise consists of two staves in 6/8 time, E major. The exercises include slurs, ties, and a triplet in the final measure of the eighth exercise.

(The short phrase in measures 4 to 5 could be written with the short slur, but the bracket slur is here more consistent with the general character of the phrasing. The unusual division of measure 6 (marked by a cross) is warranted by the phrasing, a point which it is always well to bear in mind.)

The fifth exercise consists of two staves in 3/4 time, G major. The sixth exercise consists of two staves in 3/4 time, D major. The seventh exercise consists of two staves in 3/4 time, E major. The exercises include slurs, ties, and a triplet in the final measure of the eighth exercise.

(The use of the short slur in the last two exercises is optional, but is strongly recommended, for practice.)



After working the above exercises, the student should learn the form (a) of the long slur which amounts simply to a doubling of the short slur (see explanation of doubling in Lesson 15). The sign \therefore is written twice *after* the first note of a phrase of more than four notes and once *before* the last note. He should then test this method by applying it to any of the above exercises which contain a bracket slur (the last exercise cannot be treated in this way because it is a combination of the short and bracket slurs). The REVISED MANUAL gives several examples in both forms (Examples 92, 93, 109, 110, 117 and 118).

It is necessary for the student to acquire facility in using both the (a) and the (b) forms of the long slur, since he will sometimes find in advanced music passages such as that shown in Example 63.

(In vocal music, the short slur and the bracket slur are used for quite different purposes. See p. 42.)

LESSON 17

INTERVALS

(Table 8)

As it is not necessary for the seeing musician to think in intervals (save in the specialized field of harmony or intonation), the student must develop a ready facility in this matter before learning the signs in Table 8; otherwise he will find himself wrestling with two problems of memory (the correct interval between the two notes and the correct sign for that interval) instead of one. He should therefore learn to distinguish 2nds, 3rds, 4ths, etc., by their appearance on the staff.

Intervals can of course be read in one of two directions, i.e. upward or downward from the written note. For the present, the student should read them downward when transcribing from the treble stave and upward from the bass stave.

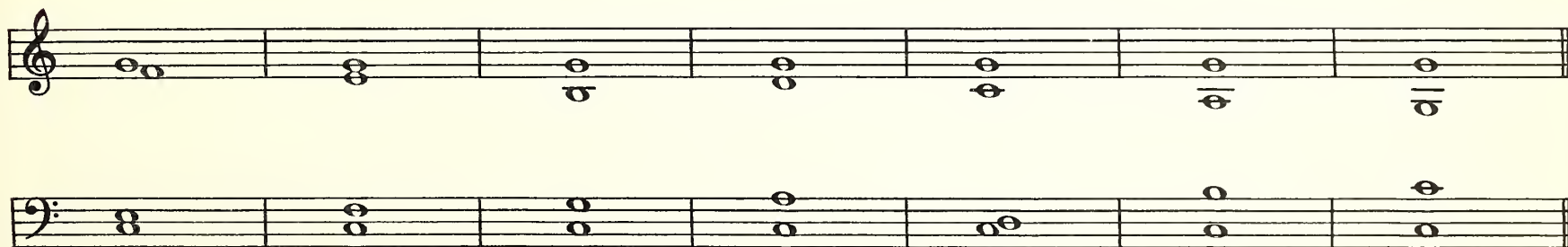
In writing a chord, the top or bottom note (according to the direction in which the intervals are read) is written as explained in Table 1, the remaining notes (which must be of the same value as the written note) being indicated by the signs in Table 8. It must be clearly understood that in chords of more than two notes, the intervals of the second and third, etc., notes are each indicated from the written note, i.e., C-E-G-C (read upward) would be written as C with its 3rd, 5th and octave.

There is unfortunately no aid to the memory in learning these interval signs, but they are extremely important, and for this reason the first exercises are only in two-part harmony with alterations of the written note introduced gradually.

As the interval represents a note, it must be treated in the same way as a note in respect of the signs which may precede or follow it. For the present, no interval larger than the octave will be given in the exercises, so that it will not be necessary at this point to mark an interval with an octave sign.

Exercises

(See Clef signs, Table 3).



The musical score consists of eight staves, each with a treble and bass clef. The first two staves show chords in various positions. The third and fourth staves show a sequence of chords in C major and C minor. The fifth and sixth staves show a sequence of chords in G major and F major. The seventh and eighth staves show a sequence of chords in C major and C minor.

Compound Intervals

Intervals larger than the octave are shown by the same signs preceded by an octave mark, showing the octave of the note represented by the interval; thus a 9th will appear as a 2nd with an octave mark, a 10th as a 3rd with an octave mark, and so on.

Exercises



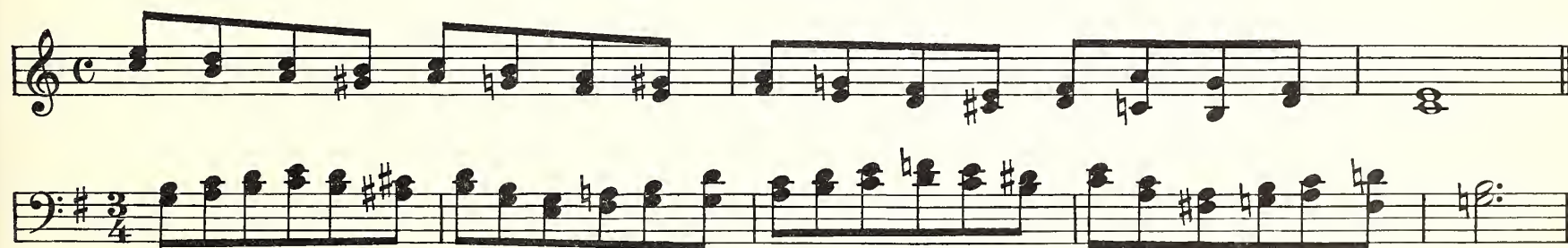
(In each of the following exercises, there is an instance of a note with two stems forming a unison. The interval thus indicated is written as an octave, preceded by its proper octave mark.)



The Doubling of Intervals

When the same interval, not modified by accidentals or other signs, is used for four or more successive notes, it may be doubled (see Lesson 15). If in such a passage an interval is inflected by an accidental, it must be remarked. In the following exercises, the inflected interval may sometimes be doubled, sometimes not, according to the number of notes with the same interval which follow it, a matter which the student must always work out for himself.

Exercises



The REVISED MANUAL contains some warnings (Paras. 53 and 113) against the indiscriminate use of this tempting method of abbreviation. It possesses pitfalls not only for the reader but for the transcriber and should therefore be treated with a proper appreciation of this fact.

Perhaps its most useful function is in passages of octaves, for here it not only avoids the repetition of interval signs but also the marking of accidentals which would otherwise be necessary with inflected notes for the octave as well as for the note itself. Thus in the following exercises the octave sign can be doubled for the first note and omitted throughout the passage, being marked once after the last note.

Exercises



Intervals are most frequently used when the notes of the chords are on a single stem, but very occasionally it is possible to combine notes on two stems which have the same value, and thus to secure a simpler presentation of the chord for the reader.

Exercises

(In the following passages it is not necessary to duplicate the rests as is done in the ink print. A single rest may be written in each case.)



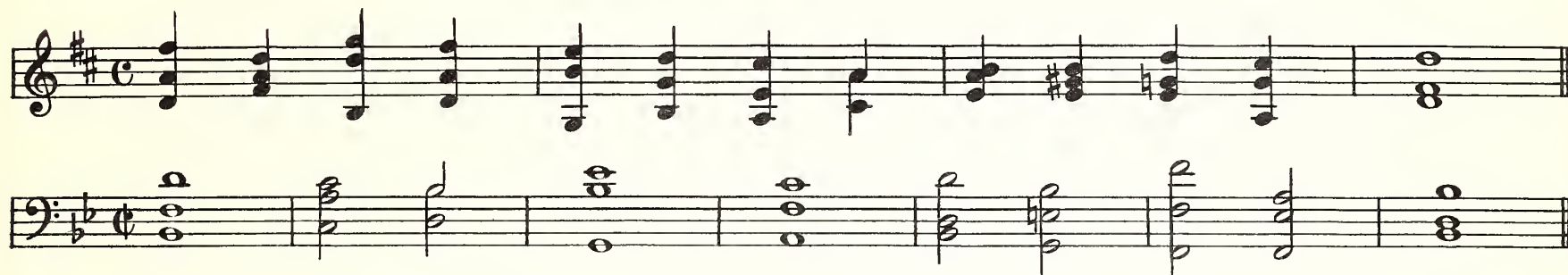
LESSON 18

OCTAVE RULES FOR CHORDS (Paras. 45-50)

So far we have been dealing with two-part harmony, but from this point the word "chord" will be used in its generally accepted sense of a handful of three or more notes. Such chords are of course met with in everyday music, but they are normally within the compass of an octave and therefore need no octave marks for the intervals. Occasionally, however, larger chords occur in advanced music (especially in the left-hand part in piano music), and the student should now read and study Paras. 45-50 and the Braille, as well as the staff, Examples 32-38. If he has difficulty in applying these rules he may absorb this material gradually, referring to it again and again as the need arises. He will see that the Braille versions of the examples are all written with the intervals read downward from the written note; it will be a splendid exercise for him to rewrite these examples with the bass as the written note and the intervals read upward.

The following exercises are given as supplementary material for practice.

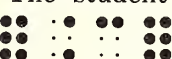
Exercises



LESSON 19

THE CHORD TIE

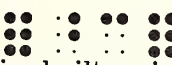
(Table 9)

The student is now ready to learn the expansion of the tie which is used for a chord of two or more notes. The sign  is in Table 9 and the rules for its use are clearly set out in Paras. 62-65.

The use of the chord tie should not prove difficult for the student so long as he keeps an eye on the number of actually "tied" (not "slurred") notes in each chord.

Exercises



The accumulating arpeggio  (Table 9, Para. 66), is a Braille abbreviation of an ink-print device (itself an abbreviation), used in trailing arpeggios built up into a complete chord (see Example 53 and note the Braille version — *not* the Braille representation of the ink print). Its application should not be difficult so long as the student remembers to put the special sign after the first of the tied group of notes and then follows the ink print except for the omission of the ties.

LESSON 20

THE MOVING-NOTE SIGNS

(Table 8)

(This lesson is given for those who wish to transcribe hymn tunes and the accompaniments of simple choral music. The moving-note may sometimes be used in everyday instrumental music but is not recommended.)

The details of the single and double moving-note signs (Table 8) are given in Paras. 54-58. Examples 42-45 should be studied, and the only thing that needs to be said is a warning to the student to use the signs only in the most obvious cases where they are likely to help the reader. If they are overdone they can be an irritation and even a positive source of confusion. A good rule is never to use the device when the moving part continues throughout the measure as a counterpart or separate melodic figure. In such cases, the student will find in the following lesson a more suitable method.

LESSON 21

THE IN-ACCORD SIGN

(Table 10)

The in-accord sign for a complete measure (Table 10, Paras. 67-68) should now be mastered, and for the present it should be used for all passages in which the notes of the separate parts are not identical in value during a complete measure.

The order in which the parts are written is decided on the same principle as that used for intervals, i.e., in the treble stave the higher part in every measure is written first, followed after the in-accord sign by the lower; and in the bass stave the lower part is written first, followed after the in-accord sign by the higher.

Exercises

LESSON 22

MEASURE-DIVISION

(Table 10, Paras. 69-72)

Up to the present, the student has only been expected to transcribe the ink print according to definite instructions, but from this point he must use his own judgment in an ever-increasing degree. The question whether to sub-divide a measure at all or (having decided to do so) to determine the best way in which it can be done, should depend on (a) the need to preserve the melodic figure as written notes, or else (b) the possibility of linking together simultaneous parts within a section of the measure for the reader's clearer and more immediate grasp of the harmonic structure.

If the student looks carefully at the last two exercises for Lesson 21, he will see that the first half of each measure could have been written with intervals, only the second half being given as two separate parts by using the in-accord sign. Again, in the treble exercise the first measure could have been thus divided on either the third or fourth beat.

In the following exercises, the student should divide each measure into two equal parts.

Exercises

The exercises are presented in three pairs of staves, each pair containing a treble and a bass staff. The first pair is in C major, 4/4 time. The second pair is in C major, 6/8 time. The third pair is in B-flat major, 4/4 time. Each exercise consists of a single measure divided into two equal parts, with various musical notations including notes, rests, and accidentals.

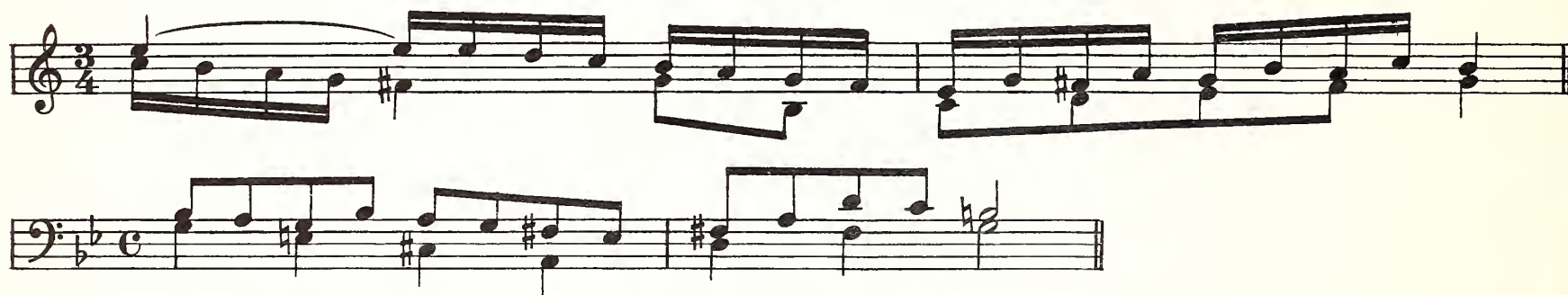
LESSON 23

ACCIDENTALS AND IN-ACCORDS

The rule for accidentals given in Para. 72 needs very careful study. The student must consider the music on either side of the in-accord sign as belonging to independent measures for the purpose of Braille transcription, and therefore all accidentals which are quite obviously meant to apply to both parts must be specially marked in each, whatever may be done in the ink print (it will always be expedient for the transcriber, before writing a measure, to scrutinize it carefully and pencil in any accidentals which need to be added in the Braille). Dot 5 must be placed before any accidentals added by the transcriber, a rule which applies to other signs (see "Added Signs in Braille Text" in the General Index of the REVISED MANUAL). Examples 57 and specially 58 should be studied in this connection.

Exercises

(a) without measure-division.



(b) with measure-division.



LESSON 24

STEM SIGNS

(Table 11)

The student should now learn the equivalent stem signs for the whole note, half note, quarter note, eighth note and sixteenth (semibreve, minim, crotchet, quaver and semiquaver) and study the information and examples in Paras. 73-75.

A stem sign is really another form of interval which is independent of the written note and in many cases has a quite different value. It is placed after the note to which it applies, but if the note is modified by ties, slurs or other suffixes, the stem sign must of course be written after such signs.

Stem signs are chiefly useful for odd “trailer” notes which have no special melody function, and they should be used only for this purpose, unless as sometimes happens it is not possible to reproduce the ink print correctly by any other means. Example 59 in the REVISED MANUAL is not intended as a good instance of their general use, but was inserted as a concise presentation of stem signs in varying values. See also page 69 of this Handbook for the further use or misuse of stem signs.

Exercises

Handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first staff is a treble clef with a 9/8 time signature. The second staff is a bass clef with a common time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 6/4 time signature. The music is written in a key with one flat (B-flat) and a key signature of one sharp (F#). The melody is written in the first staff, and the accompaniment is written in the second, third, and fourth staves. The melody consists of a series of eighth and sixteenth notes, with a final measure ending in a double bar line. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure ending in a double bar line. The handwriting is in ink on aged paper.

A REVIEW

Before proceeding further, the student should now transcribe the following passages, which are designed to consolidate what he has so far learned, and to give him practice in its use.

Exercises

The exercises are arranged in ten staves:

- Staff 1: Treble clef, 3/4 time. A slur covers four eighth notes: G4, A4, B4, C5.
- Staff 2: Bass clef, 3/4 time. A slur covers four eighth notes: F3, E3, D3, C3.
- Staff 3: Bass clef, 3/4 time. A slur covers four eighth notes: B2, A2, G2, F2.
- Staff 4: Treble clef, 3/4 time. A slur covers four eighth notes: E4, F4, G4, A4.
- Staff 5: Treble clef, 3/4 time. A slur covers four eighth notes: B4, C5, D5, E5.
- Staff 6: Bass clef, 2/4 time. A slur covers four eighth notes: F3, E3, D3, C3.
- Staff 7: Treble clef, 3/4 time. A slur covers four eighth notes: G4, A4, B4, C5.
- Staff 8: Treble clef, 3/4 time. A slur covers four eighth notes: D5, E5, F5, G5.
- Staff 9: Treble clef, 3/4 time. A slur covers four eighth notes: A5, B5, C6, D6.
- Staff 10: Bass clef, 2/4 time. A slur covers four eighth notes: F3, E3, D3, C3.

(Note in the above, that the second slur is for five notes in the bass and four in the tenor, while the sound-effect is identical in both. A long slur must be used for the bass, and a short slur for the tenor at this point.)

(Note in the above, that the bracket slur has a wider application than the grouping signs and should therefore be placed before them; see the advice given in Lesson 16.)

LESSON 25

NUANCES: SYMBOLS

(Table 20(a))

After learning the signs in Table 20(a) the student should consult Para. 189, which will supply details sufficient for the working of the following exercises. As all the signs (with the exception of the ink-print comma) are more intimately associated with the note than the bracket slur or grouping signs, they will naturally be placed nearer to the note. The ink-print comma should be placed after every other sign belonging to the note which precedes it.

As the sign for staccato also forms the second character in the accent signs (the ink-print horizontal and vertical V, etc.), it is necessary to place staccato before such accents when both are indicated for the same note (see Ex. 177).

Exercises

The exercises are as follows:

- Exercise 1:** Treble staff (key of D major, 3/4 time) with a slur over a quarter note D, an eighth note E, a quarter note F, and a quarter note G. Bass staff (key of D major, common time) with a slur over a half note D, a quarter note E, a quarter note F, and a quarter note G.
- Exercise 2:** Treble staff (key of D major, 2/4 time) with a slur over a quarter note D, an eighth note E, a quarter note F, and a quarter note G. Bass staff (key of D major, common time) with a slur over a half note D, a quarter note E, a quarter note F, and a quarter note G.
- Exercise 3:** Treble staff (key of D major, 2/4 time) with a slur over a quarter note D, an eighth note E, a quarter note F, and a quarter note G. Bass staff (key of D major, common time) with a slur over a half note D, a quarter note E, a quarter note F, and a quarter note G.
- Exercise 4:** Treble staff (key of D major, 2/4 time) with a slur over a quarter note D, an eighth note E, a quarter note F, and a quarter note G. Bass staff (key of D major, common time) with a slur over a half note D, a quarter note E, a quarter note F, and a quarter note G.
- Exercise 5:** Treble staff (key of D major, 2/4 time) with a slur over a quarter note D, an eighth note E, a quarter note F, and a quarter note G. Bass staff (key of D major, common time) with a slur over a half note D, a quarter note E, a quarter note F, and a quarter note G.
- Exercise 6:** Treble staff (key of D major, 2/4 time) with a slur over a quarter note D, an eighth note E, a quarter note F, and a quarter note G. Bass staff (key of D major, common time) with a slur over a half note D, a quarter note E, a quarter note F, and a quarter note G.

LESSON 26

HAND SIGNS AND FINGERING

(Tables 17 and 14)

The student should first learn the hand signs in Table 17 (the sign for organ pedals, Table 21, can be learned as required). As an aid to memory, note that the first character in each of these signs is an octave sign representing the octave in which each hand can normally be found.

Paras. 157-166 should be consulted for the necessary information as to the use of hand signs, a matter which the student will gradually learn as he progresses, and from this point he should place the correct hand sign before each treble or bass exercise for keyboard music.

The following exercises contain fingering as well as other signs, and the student must now learn Table 14 (he need not concern himself with alternative fingering until he has had a good deal of experience in transcribing Braille music) and study Paras. 89-93. As fingering is associated with particular notes, and may indeed be considered as part of the note itself, fingering signs must never be separated from notes (or from dots in dotted notes) but must follow them immediately. The signs for pedaling in organ music in Table 21 (Paras. 207-209) can be learned as required.

Exercises

The musical score for 'The Rose Tree' is presented in five systems. The first system consists of a treble and bass staff in 3/4 time, with a key signature of three flats. The second system continues the melody in the treble staff and the bass line in the bass staff. The third system shows the melody in the treble staff and a bass line in 6/8 time. The fourth system continues the melody in the treble staff and the bass line in 6/8 time. The fifth system shows the melody in the treble staff and the bass line in 6/8 time. The score includes various musical notations such as notes, rests, and fingerings.

(The sign for right hand implies a downward reading of intervals and in-accords, and the sign for left hand an upward reading.)

LESSON 27

NUANCES: WORDS AND ABBREVIATIONS

(Table 20(b))

There is not much to learn in Table 20(b), since most of it belongs to literary Braille, a knowledge of which the student will already possess. Paras. 192-195 should be studied, and the chief point to remember is that notes which follow any of the abbreviated indications of expression in Table 20(b) must always have an octave mark.

The abbreviations in Table 20(b) are placed before any of the signs so far learned which precede notes. In the case of momentary directions such as "sf" this might seem to be inconsistent with the dictum "the shorter the range the nearer the note" (see Lesson 8), but Braillists would all agree that a staccato followed by the word sign and some letters has a very bad appearance. The order of signs is therefore: word sign and abbreviation, beginning of long slur, staccato, accent, accidental, octave mark, note.

If the score is filled with marks of expression, phrasing and fingering, it may sometimes be permissible to place one or two of the abbreviations in Table 20(b) at the end of a line followed by the music hyphen, the note with its octave mark (with or without prefixes as the case may be) following on the next line.

Exercises

The exercises are as follows:

- Exercise 1:** Treble clef, 3/4 time. Starts with a piano (*p*) dynamic, followed by a series of eighth notes, then a half note, and ends with a forte (*f*) dynamic and a sharp sign.
- Exercise 2:** Treble clef, common time. Features a series of eighth notes with alternating dynamics: *f*, *p*, *f*, *p*.
- Exercise 3:** Bass clef, 12/16 time. Starts with a piano (*p*) dynamic and the word *leggiero*, followed by a series of eighth notes.
- Exercise 4:** Treble clef, common time. Starts with a piano (*p*) dynamic, followed by a series of eighth notes, and ends with the phrase *poco a poco cresc.*
- Exercise 5:** Treble clef. Starts with a series of eighth notes, followed by a forte (*sf*) dynamic and a sharp sign.
- Exercise 6:** Treble clef, 3/8 time. Starts with a *dim.* (diminuendo) marking, followed by a series of eighth notes, and ends with a *rit.* (ritardando) marking.
- Exercise 7:** Treble clef. Starts with a *pp* (pianissimo) dynamic, followed by a series of eighth notes, and ends with a series of eighth notes.

LESSON 28

SIMPLE ORNAMENTS

(Table 15 (a) (b) and (c))

For general purposes the student should learn the acciaccatura and the way to write two or more grace notes, including doubling, the appoggiatura, the trill, the ordinary turn and the upper and lower mordents. He need not at present concern himself with the rarely used special ornaments in Table 15 (d), and music containing such signs should not be transcribed without a basic understanding of their use.

Paras. 94-98 should also be studied, and the point about doubling (Para. 96) is particularly worth some care. Grace notes should always, save in very rare cases (see Example 70), appear in the same Braille line as the notes which they embellish.

Exercises

The exercises are presented on seven staves of music, each featuring various ornaments:

- Staff 1: A single staff in 3/4 time with a treble clef, containing a sequence of eighth and quarter notes with various ornaments.
- Staff 2: A single staff in 3/4 time with a treble clef, containing a sequence of eighth and quarter notes with various ornaments.
- Staff 3: A single staff in common time (C) with a treble clef, containing a sequence of quarter and eighth notes with trills (tr) and mordents.
- Staff 4: A single staff in 3/4 time with a treble clef, containing a sequence of quarter and eighth notes with various ornaments.
- Staff 5: A single staff in 3/4 time with a treble clef, containing a sequence of quarter and eighth notes with various ornaments.
- Staff 6: A single staff in common time (C) with a treble clef, containing a sequence of quarter and eighth notes with various ornaments.
- Staff 7: A single staff in common time (C) with a treble clef, containing a sequence of quarter and eighth notes with various ornaments.

LESSON 29

PIANO PEDALING

(Table 18)

Before attempting to transcribe piano music on a large scale, the student should learn the piano pedaling signs in Table 18 and study Paras. 169-175. "Pedal down" is placed before any sign so far learned (even before the word sign and abbreviations in Table 20(b)) since it embraces everything to do with the passage during which it operates, and for the same reason "pedal up" follows the last sign after the note which concludes the passage. It should be noted that "pedal up" is not marked when it is immediately followed by "pedal down".

The student should make himself familiar with both ink-print methods for the indication of pedaling mentioned in Paras. 169 and 175, and he must be very exact in reproducing these markings at their respective points in the score.

Exercises

The exercises are as follows:

- Exercise 1:** A single staff in bass clef, 2/4 time. It contains six measures. The first measure has a quarter note G2. The second measure has a half note G2. The third measure has a quarter note G2. The fourth measure has a half note G2. The fifth measure has a quarter note G2. The sixth measure has a half note G2. Pedaling signs are placed below the staff: "Ped." under the first measure, "*" under the second, "Ped." under the third, "*" under the fourth, "Ped." under the fifth, and "*" under the sixth.
- Exercise 2:** A single staff in bass clef, 2/4 time. It contains eight measures. The first measure has a quarter note G2. The second measure has a quarter note G2. The third measure has a quarter note G2. The fourth measure has a quarter note G2. The fifth measure has a quarter note G2. The sixth measure has a quarter note G2. The seventh measure has a quarter note G2. The eighth measure has a quarter note G2. Pedaling signs are placed below the staff: "P.....↑" under the first measure, "P.....↑" under the second, "P.....↑" under the third, "P.....↑" under the fourth, "P.....↑" under the fifth, "P.....↑" under the sixth, "P.....↑" under the seventh, and "P.....↑" under the eighth.
- Exercise 3:** A single staff in bass clef, 3/4 time. It contains six measures. The first measure has a quarter note G2. The second measure has a quarter note G2. The third measure has a quarter note G2. The fourth measure has a quarter note G2. The fifth measure has a quarter note G2. The sixth measure has a quarter note G2. Pedaling signs are placed below the staff: "Ped." under the first measure, "*" under the second, "Ped." under the third, "*" under the fourth, "Ped." under the fifth, and "*" under the sixth.
- Exercise 4:** A single staff in bass clef, 3/4 time. It contains six measures. The first measure has a quarter note G2. The second measure has a quarter note G2. The third measure has a quarter note G2. The fourth measure has a quarter note G2. The fifth measure has a quarter note G2. The sixth measure has a quarter note G2. Pedaling signs are placed below the staff: "Ped." under the first measure, "*" under the second, "Ped." under the third, "*" under the fourth, "Ped." under the fifth, and "*" under the sixth.

LESSON 30

THE MEASURE REPEAT

(Table 16(a))

It is in the use of the very elaborate system of repeats peculiar to Braille music that the student will perhaps find the greatest difference between Braille and ink-print usage. The idea of abbreviating music by the use of dotted double bars, "D.C.", and "dal segno al fine", for the repetitions of long sections, is of course familiar to him in ink-print music, and a sign for the repetition of a measure or a group of notes within a measure is occasionally met with in staff notation (Para. 339). But in Braille the idea of repetition is carried to far greater lengths, and necessitates a good deal of care and judgment on the part of the transcriber. As the treatment of this subject in the REVISED MANUAL is unsuitable for teaching, the student should follow very carefully the instructions here given.

First learn the sign for the measure or part-measure repeat (Table 16(a)). The measure repeat will be taken first, and for this the sign is written between blank spaces, exceptions to this rule being gradually introduced in the course of the exercises. In the first exercises the repeat must only be used when there is an exact correspondence in every detail between the two measures concerned.

Exercises

(The repeat can be used in measure 2 of the above in spite of the absence of the "p" since this nuance applies quite obviously to the whole passage. See later on this matter.)

THE MEASURE REPEAT WITH IN-ACCORDS

When the in-accord sign is needed, it often happens that a measure is repeated in only one of the parts. In this case the measure repeat can be used, followed (or preceded as the case may be) by the in-accord sign without intervening space. Note that this is one of the exceptions to the rule about blank spaces on each side of the repeat sign.

Exercises



(Measure 2 could be written with a single repeat sign, but it is better to repeat the measure in both in-accord parts.)



(The repeat cannot be used in measure 3 when written in this way even though the lower part is a repetition of the two preceding measures.)

LESSON 31

THE MODIFIED MEASURE REPEAT

Study Para. 118, together with its references to Paras. 110-114.

It will be seen that it is possible to make a good many modifications to the measure repeat without sacrificing it. We are concerned at present with the measure repeat, but it should be observed that the same principles affecting it also affect the part-measure repeat (to be dealt with more fully later). In the following exercises, reference is made to the paragraphs containing the information necessary for their transcription.

Exercises

Para. 110



(If the student uses the form (a) for the long slur, he will find that measure 2 is not an exact repetition of measure 1 — see the Braille version of Ex. 110.)



(In the above, the slur must be written after the repeat in measure 2 — see Ex. 90.)



(If the ordinary short slur is used in the above, the repeat cannot be allowed for measure 2.)

Para. 111



Para. 112



Para. 113



Para. 114



(In the following it is better to mark the end of the converging lines at the end of measure 1.)



LESSON 32

PEDALING AND THE MEASURE REPEAT

The combination of piano pedaling with the measure repeat is treated in Para. 180 with references to Paras. 176-179. This material must be very carefully studied, as the subject can be extremely awkward on occasion.

Exercises

Para. 176



Para. 177



Para. 178



Para. 179



(See note to Ex. 166 in regard to the last exercise, but in transcribing from a good edition the pedaling should be placed on the same side of the bar line as in the ink print.)

The student cannot be too careful in the combination of pedaling and repeats, and if in doubt it is very much better to sacrifice the repeat.

LESSON 33

THE PART-MEASURE REPEAT

The chief difficulty for the student here is to know when it is safe to use the repeat, since, unlike the measure repeat, the number of notes in the repeated passage can vary to almost any extent up to half the measure. This matter is exhaustively dealt with in Paras. 101-115, and as, so to speak, the going is rather tough, the following exercises are given with footnotes to assist the student in mastering this part of the course of study.

Exercises



(The repeat may be used on the last beat of measure 1, and on the last two beats of measure 2. In measure 3, the 4th and 5th notes are a repetition of the 2nd and 3rd notes, but the repeat cannot be used because it would "cross the beat". See Para. 104.)



(Here the student may be misled by the phrasing, and put a repeat on the 5th note of measure 1. He should follow the *beat* and put his repeats on the 4th and 7th notes, taking care to write a slur after each repeat sign.)



(The repeat may be used on the third beat of both measures, even though the music does give a certain feeling of syncopation which should not be encouraged, but no repeat is possible on the first beat of measure 2. See Para. 105.)



(There are three possible ways of using the repeat in measure 1: (a) write the first two notes according to Table 1 and then five repeats; (b) write the first two notes, two repeats, dot 3, and one half-measure repeat — Para. 108; (c) write out the first half of the measure, and then one repeat. (a) is bad for both measures, (c) is the best for measure 1, while (b) is the best for measure 2.)

The student should by now be able to profit by the study of Paras. 109-116 in connection with the part-measure repeat.

The use of the part-measure repeat is a never-ending study, and even among experts opinions vary very much in detail. But enough has been said to put the student on the right road to a sound and musicianly judgment in the matter.

No further exercises are here given for repeats of this kind, but the student should look through all the keyboard music he can find in search of examples of both measure and part-measure repeats. After this, he should continue the same enquiry in regard to piano pedaling and repeats (Paras. 176-179).

LESSON 34

EXTENDED REPETITIONS

The repetition of the same measure two or more times, partial abbreviation, the segno and the Braille da capo, are all clearly explained in Paras. 119-141. The student should gradually familiarize himself with the provisions and restrictions there set forth and should then study published music to test the application of what he has learned before incorporating these devices in actual transcriptions, since a great deal of confusion can result from an ill-judged use of such facilities. As the subject will be new to seeing musicians, it is impossible to give too much care to its mastery.

The limitations of this book prevent the author from supplying exercises for such extended repetitions, but the student should by now be sufficiently alive to the nature and importance of the problem to be able to do his own research and acquire further facility.

With regard to parallel movement (Paras. 154-156) it will usually be found that passages such as examples 135-136 could not be transcribed as shown in the REVISED MANUAL because of the presence of fingering in most good editions. On the other hand, such a piece as the finale of Chopin's "B flat minor Sonata" can be presented in an abbreviated form by writing the two hands together with the use of the doubled octave interval, the two fingerings being given as shown in Paras. 92-93.

Sequence abbreviation (Paras. 147-153) is a specialized subject which should not be tackled until the student has gained considerable experience as a transcriber.

It is on the whole better to avoid the use of both parallel movement and sequence abbreviation where they are not specifically indicated in the ink print, but the use of parallel movement in orchestral scores (Paras. 329-330) can be regarded as an exception to this dictum.

LESSON 35

THE SLUR: FINAL DETAILS

(Table 12)

It is now time for the student to learn the remaining signs in Table 12, i.e., overlapping slurs, the short and long slur from part to part, the short line or slur between staves, the forms (a) and (b) of the half-phrase, and the short slur for grace notes. All these are clearly explained and demonstrated in Paras. 78-85.

The only trouble that is likely to arise in the use of all these signs is in the part to part slur. To take a simple instance: if the following passage were written on two staves, it would appear thus:



It is, however, far more likely to be printed on one stave thus:



In the first example, the ordinary bracket slur can be used in each part, but in the second, it is necessary to use the slur from part to part.

LESSON 36

MISCELLANEOUS

CLEF SIGNS (Tables 3 and 17, Paras. 14-16, 167, etc.). These can be learned as required. They are chiefly used in elementary teaching music in which an exact replica of the ink print is necessary for the blind teacher of seeing pupils.

ORNAMENTS (Table 15, Paras. 94-99). A little has already been said on this subject in Lesson 28, but those who wish to study it further should learn the remaining signs in Table 15 as required. The student should take very careful note of the ink-print equivalents for the unusual ornaments under (d), and the warning in Para. 99, and should not undertake work in which these graces appear until he is very well seasoned.

VARIANTS (Table 19, Paras. 184-188). Examples 168-176 should be sufficient to suggest the best plan to follow in any particular case. Example 175 is perhaps not as workable as the others, but is preferred by some readers; it may require adjustments at times, and these the student should make perfectly clear, even if he has to put an explanatory note in the transcription. Footnotes should not become obtrusive, thereby interrupting the easy flow of the music; yet on the other hand, they must be placed near enough to the point indicated to make their easy location a simple matter for the reader.

32NDS, ETC. (Table 1). The student can now learn the signs for 32nd, 64th and 128th as required. He should be very careful about the grouping of these small values, and the application of the rules given in Paras. 29-38. For the grouping of 128ths either the Braille music comma (General Table of Signs) or the small value sign (Table 1) must be used according to circumstances.

PART II

PRACTICAL ADVICE

Having mastered the contents of the foregoing Lessons, the student must now turn his attention to the application of the information he has acquired — in other words, to practical transcription.

He should first study Paras. 358-400 which embody the theory and practice of the three dispositions of the score provided for in the REVISED MANUAL, and only after he has mastered this should he study as much of the material in Paras. 200-357 as he needs for the particular work he has in mind.

DISPOSITIONS OF THE SCORE

The following notes and examples are designed to anticipate as many of the traps in the student's way as space will permit. No further exercises will be given, but the student is recommended to test his skill by transcribing passages selected by himself from the music with which he is familiar.

The choice of disposition (where there happens to be a choice) will often depend on the views of those for whom the work is undertaken, but where the transcriber is free in this matter he will find that there are often many different ways of treating the same piece or passage.

The REVISED MANUAL sets out three dispositions of the score for keyboard music, whereas only one method is provided for vocal and orchestral music. It will therefore be simpler to deal with this latter class first, taking vocal music as its most concise form.

Vocal Music (Paras. 220-253)

In the REVISED MANUAL this section is divided into solo music (Paras. 220-239), in which the words and music (in that order) are presented in alternate lines, and ensemble music (Paras. 240-253), in which the music is given in a form resembling ink-print open score, followed by the words in the line or lines below the lowest voice part. It is convenient to treat each of these separately.

In solo music there are two ways in which the line-by-line system can be used: (1) the transcriber may try to get as much into each line as he can, which is the method adopted in the examples of this disposition in the REVISED MANUAL; (2) he may prefer to divide the lines as far as practicable into literary phrases. Both methods are equally valid, some singers preferring one or the other, some being content with either.

It is particularly necessary for the transcriber to remember that the forms (a) and (b) of the long slur (Para. 77) are both used in vocal music, (a) as an extension of the syllabic slur, (b) for phrasing, in which case it must be used even for a phrase of only two notes.

(It should be noted by the student that the syllabic slur is often omitted in ink-print music, the layout of the words being a sufficient indication for the singer of the number of notes allotted to each syllable. This slur must of course always be given in the Braille text.)

There is an important difference of procedure between ink print and Braille in the matter of note-grouping. In ink print, sixteenths (semiquavers), etc., are not grouped when each note is sung to a different syllable, whereas in Braille this rule is disregarded, and grouping is always used as explained in Lesson 13. An example will make this clear.

Example

As some day it may hap - pen that a vic - tim must be found, I've
got a lit - tle list, I've got a lit - tle list

The attention of the student is particularly directed to Para. 222 which points out that modifications of pace, which are only given in the accompaniment, must be reproduced in the voice part of the Braille text.

A provision is made (Para. 239) for an outline of the voice part to be included in the accompaniment, but where (as in modern dance "numbers") the accompaniment already carries the tune, the transcriber may ignore this rule.

The treatment of ensemble music is a quite straight-forward matter for the transcriber once he has acquired the "bar-over-bar" technique (Paras. 364-387) — not a difficult task for a seeing musician, since it is very much like ink-print usage. Only one method is open to him, for he will find that he has no other choice but to get as much into the line as he can, taking the utmost care not to end the line with an incomplete measure.

The observant student may have noticed that the order of words and music in solo music is reversed in ensemble music. In works containing both solo and ensemble vocal parts, some adjustment of procedure is therefore necessary, and it is here recommended that in such works the music should come first, followed by the words, throughout the entire score. In the solo sections the line-by-line formation should of course be followed, the music commencing in the first space of the line and the words in the third space of the following line. If the score is paragraphed, the measure numbers mentioned in Para. 226 must be placed in the lines containing the music.

A note explaining this departure from the REVISED MANUAL must be included in any Braille score in which the above plan is adopted.

(It will be seen that in the following example the initials of the vocal parts have been given in the second of the two choral parallels, contrary to the rule in Para. 240. This has been done because the size of the parallels varies for a time at this point, and in all such cases it is wise to remark the initials until the parallels again become regular in size. Such commonsense departures from the letter of the law need not be accompanied by an explanatory note if the reason for them is sufficiently obvious.)

Example

SOLO SOP. I

O bless'd are they that hope and trust in the

CHORUS. SOPRANO

Lord, O bless'd are they that hope and trust in the Lord.

CHORUS. ALTO

O bless'd are they that hope _____ and trust in the Lord. I

CHORUS. TENOR

O bless'd are they that hope and trust in the Lord.

CHORUS. BASS

O bless'd are they that hope and trust in the Lord.

SOLO SOP. I

I wait - ed for the

wait - ed for the Lord, He in -

In some editions of the work from which the above example is taken, the ink-print vocal score gives the voice parts at this point on two staves, S.A. and T.B. respectively. In such cases, it is better for the transcriber to use the open score method illustrated above save perhaps in extremely simple music (e.g. the more straightforward chorales of Bach or even "Since by man came death" from Handel's "Messiah") where there are no variations between the words of the separate parts, in which case the following presentation is here suggested:

Example

O Haupt voll Blut und Wun - der,

Braille musical notation for the example score, showing the lyrics aligned with the notes. The notation is arranged in three lines, with the first line containing the first two measures, the second line containing the next two measures, and the third line containing the final two measures. The lyrics are written in Braille below the notes.

Experience has shown that if only a single line of words is permitted in each parallel, the line of music is often shortened to such an extent that the result is both poor in appearance and inconvenient to the reader. The author therefore suggests that, where all the parts have the same words, a second "runover" line, indented two further spaces, may be used in order to allow a suitable number of measures in each line of music. This plan cannot, however, be allowed when a separate line of words is needed for each part.

Example

Braille musical notation example, consisting of two systems of staves. Each system contains five staves. The notation uses various Braille symbols for musical notes, rests, and other musical elements.

It is laid down in the REVISED MANUAL (Para. 232) that the sign \therefore must not be used in the word text of vocal music in any language. This rule needs the qualifying phrase "when this abbreviation occurs at the beginning or end of a word".

In Para. 247 it is permitted in vocal music to complete a parallel on the page following that on which it commences. The transcriber should however treat this liberty with the greatest respect, and should not, for example, write two lines of a parallel at the foot of one page and "complete" it by placing the remaining half dozen or more lines on the following page.

In accompaniments to choral music, it is not possible to include an outline of the complete chorus parts, but the transcriber should always give whatever part has the chief interest at the moment, even if this means changing from one part to another in the same measure and modifying unimportant note-values in the process. It is not necessary to specify in the text which part is singing the particular quotation.

(The following example should be compared with the vocal score of "He, watching over Israel" in Mendelssohn's "Elijah" from which it is taken.)

Example

19 20

21 22

23 24

cresc. *sempre legato*

cresc.

Detailed description: This musical score is for a piece in D major (two sharps) and common time. It consists of six measures, numbered 19 to 24. The notation is arranged in three systems, each with a single treble staff and a grand staff (treble and bass staves).
Measure 19: Treble staff has a half note D4. Grand staff has a triplet of eighth notes (F#3, G3, A3) in the treble and a half note D3 in the bass.
Measure 20: Treble staff has a half note B4. Grand staff has a triplet of eighth notes (B3, C#4, D4) in the treble and a half note D3 in the bass. The instruction *cresc.* is written below the grand staff.
Measure 21: Treble staff has a half note C#5. Grand staff has a triplet of eighth notes (C#4, D4, E4) in the treble and a half note D3 in the bass.
Measure 22: Treble staff has a half note D5. Grand staff has a triplet of eighth notes (D4, E4, F#4) in the treble and a half note D3 in the bass. The instruction *sempre legato* is written below the grand staff.
Measure 23: Treble staff has a half note E5. Grand staff has a triplet of eighth notes (E4, F#4, G4) in the treble and a half note D3 in the bass.
Measure 24: Treble staff has a half note F#5. Grand staff has a triplet of eighth notes (F#4, G4, A4) in the treble and a half note D3 in the bass. The instruction *cresc.* is written below the grand staff.

25 26



27 28

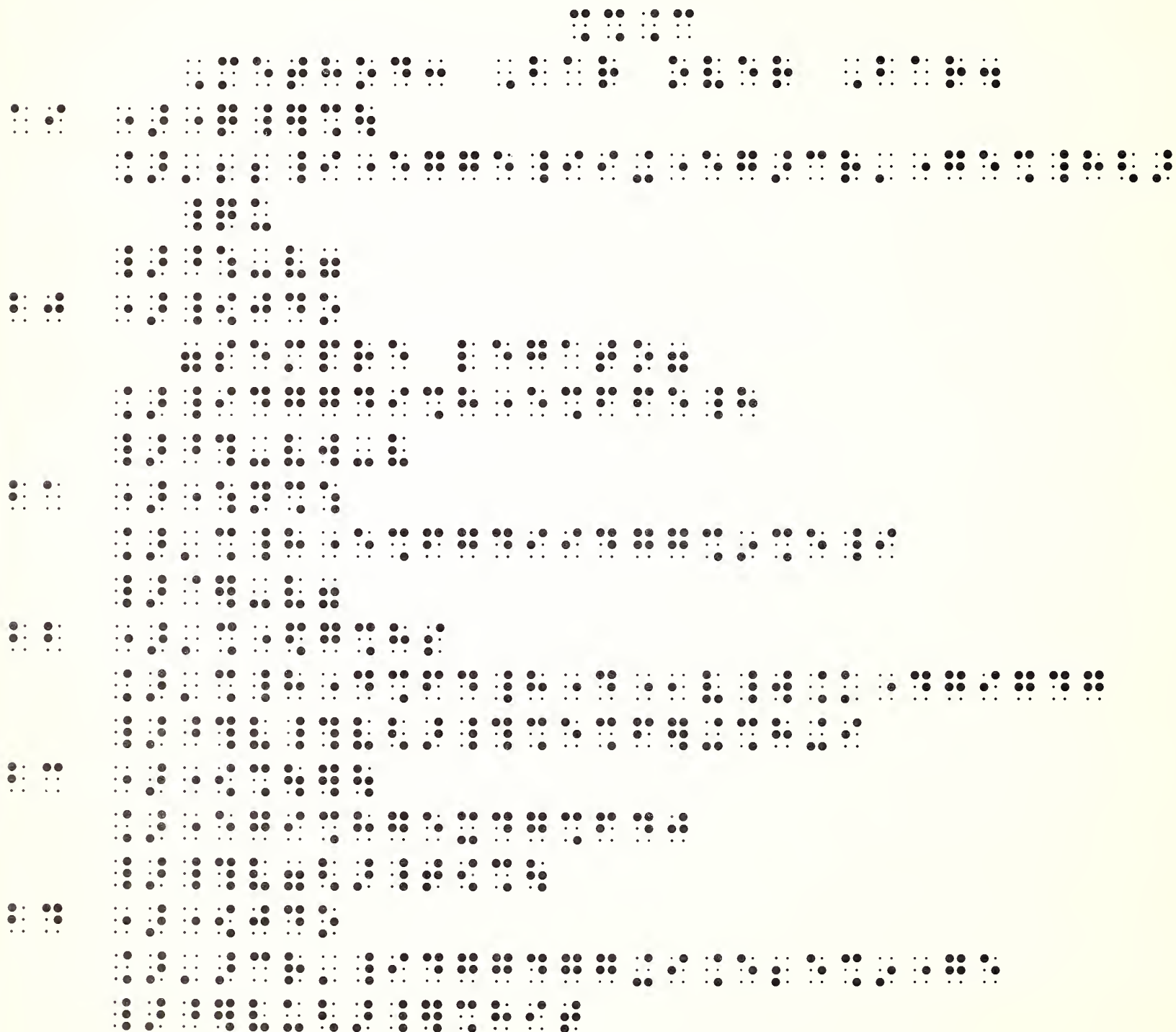


cresc. sempre legato

29



sempre cresc.



(In the above example, the entries of the subject in the fugato are chosen as the best material for the vocal outline, but since in measures 25-27 the bass of the accompaniment itself has the subject, the soprano part is here the most obviously useful feature for the outline.)

There are many cases in which a vocal outline will only be needed for part of a chorus (e.g., "Be not afraid" in "Elijah" or "Hallelujah" in "Messiah", in each of which occur long passages where the accompaniment carries the true melodic line of the chorus.) The transcriber must judge for himself in this matter, but the rule is that wherever an outline really helps the reader it should be given in the Braille text.

Keyboard Music (Paras. 157-219, 364-400).

Although there is an apparently difficult situation for the transcriber of keyboard music through the choice of three methods — bar over bar, line over line, and section by section — which is open to him, the layout is really very much the same in all three, as will be evident from a comparison of Examples 279-291 with 292 and 295. The differences between these three methods are (1) the amount of music allotted to each part at one time, (2) (in the case of the first two methods) the presence or absence of vertical alignment in the second and succeeding measures of a line in all parts.

The following discussion of the rival claims of these systems has been undertaken in order to help the student in making a suitable choice of disposition to suit different types of music.

Section by Section

(Paras. 390-400).

This is the simplest form of disposition for the transcriber. The only problem for him is that of deciding the length of each section, and if he adopts the very desirable "stave-by-stave" plan — that of making the stave the unit of the section — even this problem disappears. The disadvantage of "section by section" is that it is not possible to link the parts together to get an immediate sound-picture of the music. (The question of dispositions in relation to music reading is discussed in Paras. 358-363.)

(An important use of "section by section" is dealt with on page 63.)

The Parallel Principle

Under this heading are grouped together the two methods "bar over bar" and "line over line". These can only be distinguished from one another in music with (a) short measures, or (b) portions of two measures on the same Braille line. Where the Braille line is too short for more than one measure the two methods become one and the transcriber has no longer any choice between them.

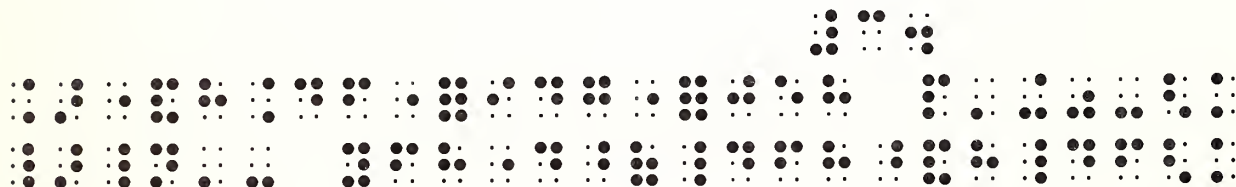
If the student will compare Examples 279 ("bar over bar") and 292 ("line over line") he will see very much the same type of music presented in both styles. The first is easy for the reader and perhaps troublesome for the transcriber, while the second is easy for the transcriber and perhaps troublesome for the reader.

This would seem to suggest that the choice between these two methods is merely a matter of personal preference, but the following example will show that there may be times when "line over line" can be more acceptable than "bar over bar".

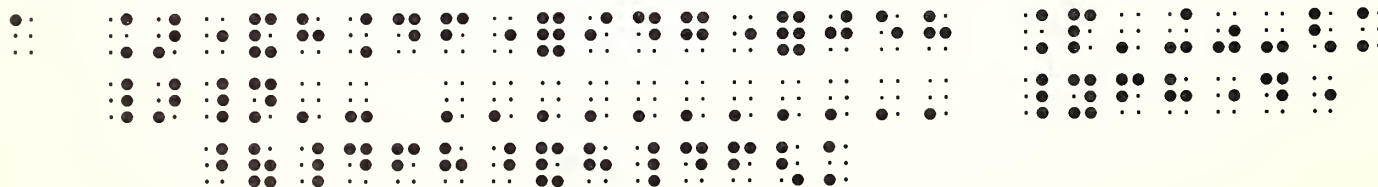
Example



Method — Line over Line



Method — Bar over Bar



Since "line over line" presents no problems which are not dealt with in the following pages, we will continue the discussion with the application of "bar over bar", and it is this title which should be used as a description of the method employed in music where the distinction between the two styles is no longer apparent.

Bar over Bar (Paras. 364-387).

The following example is given in two forms to illustrate a very important point which must be considered by the transcriber.

Example

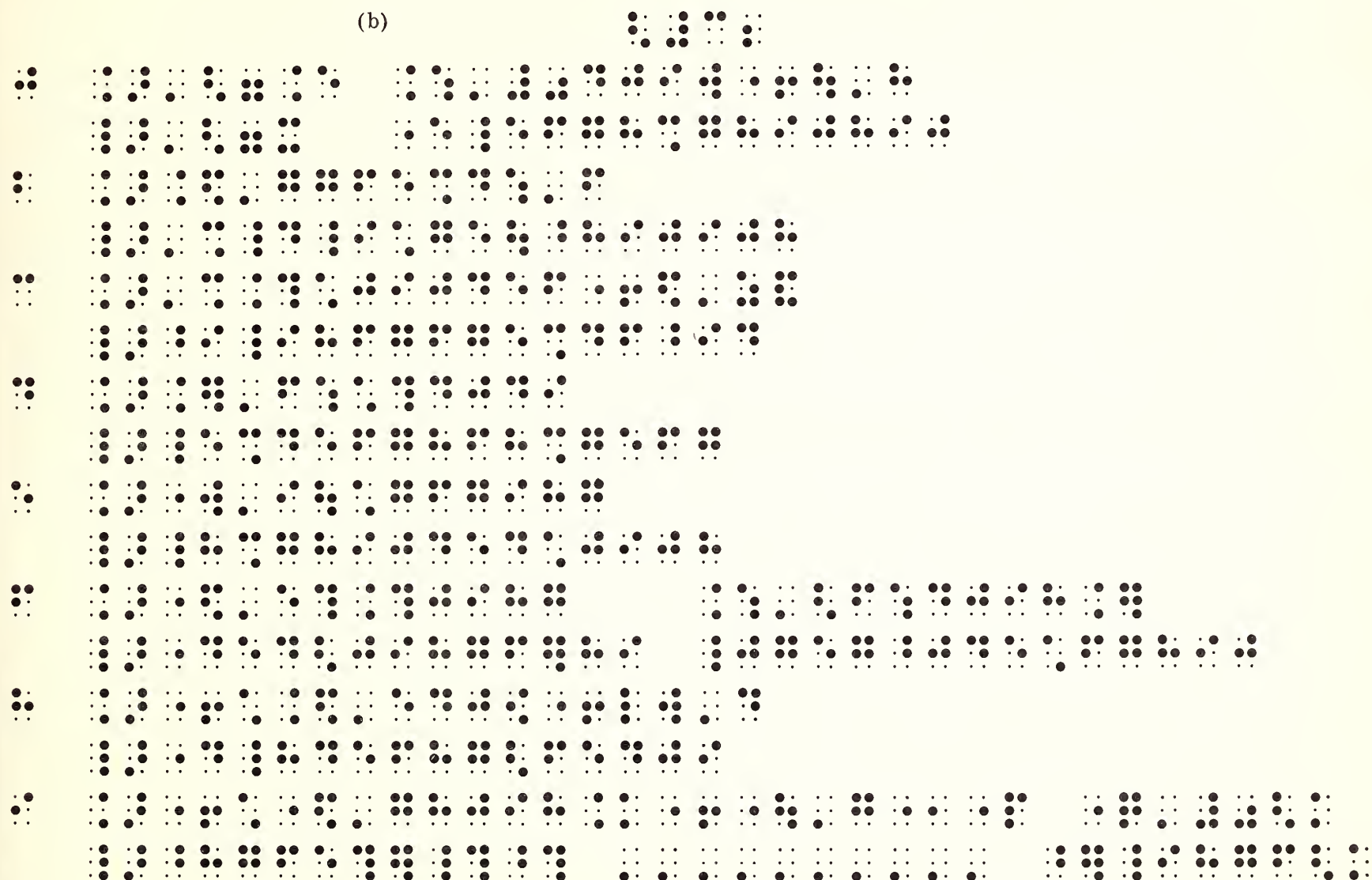
The example consists of eight measures of music, numbered 1 through 8, arranged in four pairs. Each pair shows a different notation style for the same musical content. The music is in 3/2 time, indicated by the time signature in the first measure. The key signature has one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and bar lines. The first measure (1) starts with a treble clef and a bass clef, both with a key signature of one flat. The second measure (2) shows a different notation style for the same musical content. The third measure (3) continues the notation style from the second measure. The fourth measure (4) shows a different notation style for the same musical content. The fifth measure (5) continues the notation style from the fourth measure. The sixth measure (6) shows a different notation style for the same musical content. The seventh measure (7) continues the notation style from the sixth measure. The eighth measure (8) shows a different notation style for the same musical content. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and bar lines.

Measures 9 and 10 of a musical score. Measure 9 contains a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F3, A3, C4). Measure 10 contains a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F3, A3, C4). The key signature is one flat (B-flat).

(a)

Braille musical score for measures 9 and 10. The score is written in Braille notation, corresponding to the musical notation above. It includes a treble staff and a bass staff for each measure. The key signature is one flat (B-flat).

(b)



The point at issue between (a) and (b) above is the choice between the saving of space in (a) compared with the clarity and ease of reference in (b). For general purposes the author would recommend the plan used in (b) as being much simpler for the reader, and much more time-saving for the transcriber.

If the student looks carefully at the last parallel in (b), he will note a slight mal-adjustment of the vertical alignment in the second measure. This was due to a lack of space at the end of the line, and experience very often shows that one or two extra cells in the line would often solve such problems and avoid the uncomfortable necessity of "run-over" lines.

When the number of notes in the measure is increased, and more especially when phrasing, fingering and the signs in Table 20(a) are much in evidence, the most practicable and time-saving disposition will usually be found to be one measure per line.

Example

Allegro

(It would have been possible to begin measure 4 in the third parallel, but the above disposition is much easier for both transcriber and reader.)

When the measures are long or complicated, as in the first two of Chopin's Nocturnes, the disposition will often work out best as one half-measure per line.

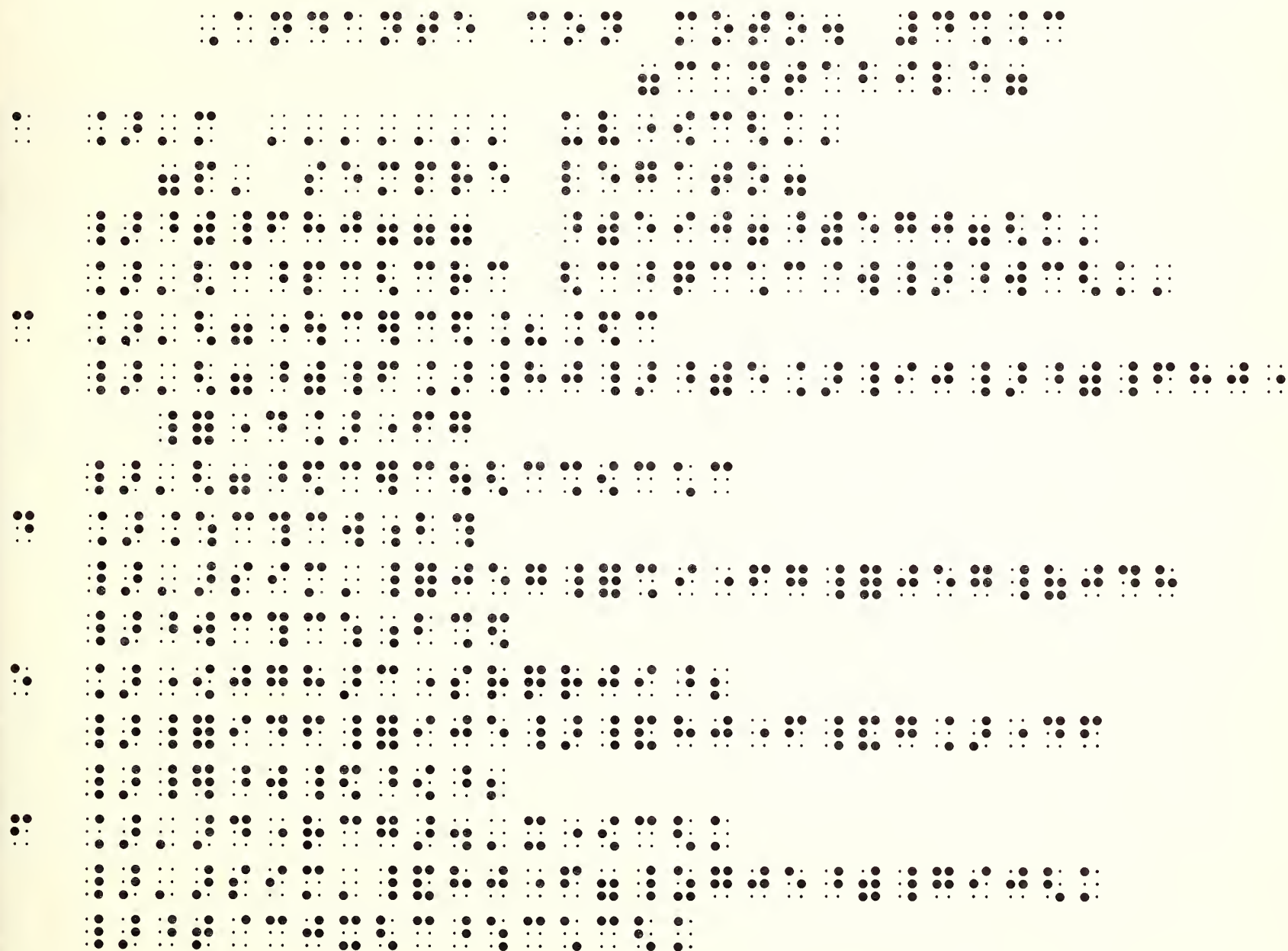
Example

Andante ♩ = 132

(It might at first seem to be possible to give the right-hand part as one measure per line, and in some cases this plan is possible, the left hand occupying two or more lines. An experiment with measure 2 in the present example will, however, show that the plan will not work here.)

The treatment of complicated measures in 3/4 or 9/8, etc., time is not always easy to decide, since the division of the measure may quite normally occur on either the second or the third beat, or even on different beats in the different parts. The transcriber must here use his own judgment, endeavoring to maintain the direct and simple layout which the author has been at pains to recommend and demonstrate.

There is, however, a simple device which will solve a great many such problems. This is the "open-score" method, primarily designed for contrapuntal music, but capable of a much wider application. The warning in Para. 385 is confined to the misuse of ink-print two-stave contrapuntal music in which the part-writing is neither self-evident nor exact, and the following examples are far removed from this doubtful type of score.



Example

43 **Allegretto moderato**

p *tranquillamente*

44

(Two points should be noted in the second of these examples (1) the harmony suggests a division of the measure on the third beat, which is contradicted (so far as notation is concerned) by the bass part; (2) that two parts have been given run-over lines in measure 44, contrary to the rule in Para. 365, a departure which may be permitted in music which is only likely to be used by expert Braille readers.)

The "open-score" method may be introduced at any suitable point in the music, the marginal measure numbers being a sufficiently clear indication of the beginnings of parallels of varying size.

Example

Allegretto moderato

The musical score is for a piece titled "Allegretto moderato". It is written in G major (one sharp) and 3/4 time. The score is presented in an "open-score" format, with measures 13 through 17 clearly marked at the beginning of each system. The piano part (bottom staff) includes various dynamics: *mf* (mezzo-forte) at measure 15, and *f* (forte) at measure 17. It also features slurs and accents. The vocal part (top staff) includes markings such as *cantabile* (measures 15-16), *m.g.* (measures 15-16), and *m.d.* (measure 17). The key signature changes from G major to E minor (three flats) at measure 14.



The placing of key and time signatures and of expression marks enclosed in parentheses on a free line above the part concerned should be noted in the above examples. The student will also observe that doubling is sometimes repeated at the beginning of a fresh parallel, and although this is not compulsory, it is often helpful in advanced music (the same is true of the tie in the bass of measure 15 in the last example).

The upshot of this analysis of the application of the parallel principle is that the transcriber should aim at a clear picture of the music as far as this is possible in Braille. It is true that space may have to be sacrificed for this purpose, and it is equally true that obvious waste of space is a genuine obstacle in the path of the reader, but the examples given should be sufficient to point the way to a suitable compromise in the contest between the claims of economy and clarity.

It sometimes happens, however, especially in modern music, that the text of each part occupies so much space that a quite unrealistic amount of measure-division would be necessary to achieve even approximately a line by line system of parallels. This problem is aggravated when, as in organ music, one of the parts could easily be contained in one line without such division. If in the following example the measures were divided at each beat, the pedal part would be all but unintelligible in appearance. In such cases "section by section" is the only practicable solution, the measure being taken as a unit for each section, in general.

Example

Grave e pomposo, ma sempre poco vivamente
(Gewichtig und glänzend, immer etwas lebhaft.) ♩ = 96
Tutti durch Rollschweller

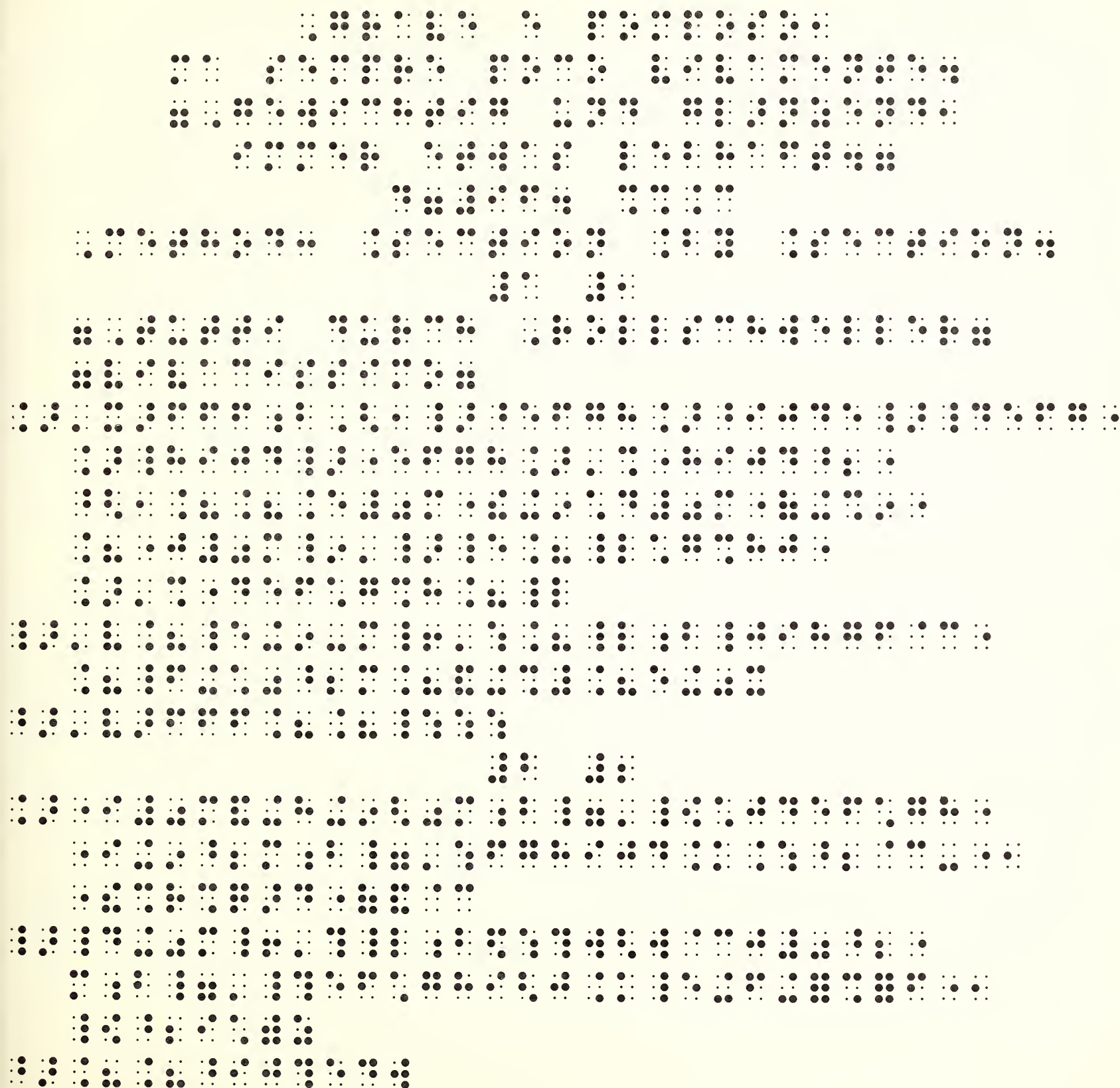
The musical score is presented in two systems, each with three staves (treble, bass, and a lower bass/pedal line). The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a first ending bracket over the first measure of the treble staff. The first staff of the first system contains the notation *fff* and *vivacissimo*. The second system features a six-measure rest in the bass staff, indicated by a bracket with the number 6. The lower bass/pedal line of the second system begins with the dynamic *fff*. Various musical notations such as slurs, accents, and measure markings are used throughout the score.

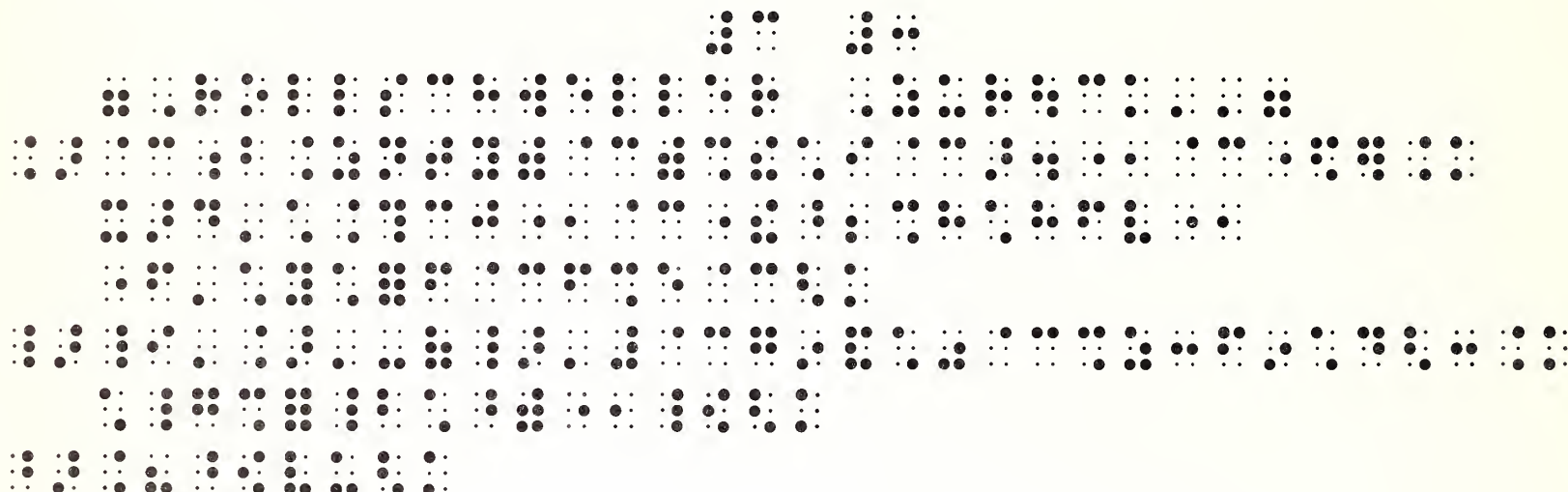
First system of musical notation, measures 1-2. The key signature is two sharps (F# and C#). The treble clef staff contains a whole note chord (F#4, C#5) followed by a half rest, then a half note (B4) with a flat, and a half note (A4) with a flat. The bass clef staff contains a whole note chord (F#2, C#3) followed by a half rest, then a half note (D3) with a flat, and a half note (E3) with a flat. The third staff contains a whole note chord (F#2, C#3) followed by a half rest, then a half note (D3) with a flat, and a half note (E3) with a flat.

Second system of musical notation, measures 3-4. The treble clef staff contains a whole note chord (F#4, C#5) followed by a half rest, then a half note (B4) with a flat, and a half note (A4) with a flat. The bass clef staff contains a whole note chord (F#2, C#3) followed by a half rest, then a half note (D3) with a flat, and a half note (E3) with a flat. The third staff contains a whole note chord (F#2, C#3) followed by a half rest, then a half note (D3) with a flat, and a half note (E3) with a flat.

Rollschweller zurück

Third system of musical notation, measures 5-6. The treble clef staff contains a whole note chord (F#4, C#5) followed by a half rest, then a half note (B4) with a flat, and a half note (A4) with a flat. The bass clef staff contains a whole note chord (F#2, C#3) followed by a half rest, then a half note (D3) with a flat, and a half note (E3) with a flat. The third staff contains a whole note chord (F#2, C#3) followed by a half rest, then a half note (D3) with a flat, and a half note (E3) with a flat.





In much modern organ music there are directions for registration which sometimes bulk very largely in the text and interfere with the presentation of the music. This difficulty can be overcome by the use of the Braille asterisk at these points. The details of registration can then be given in footnotes at convenient points, or after the end of the piece or movement, the number of the measure in each case being placed after the asterisk thus:

* 20 (Gt. to Ped off)

The use of measure-numbers in this way renders it unnecessary to number the asterisks, but of course that can also be done if desired.

POINTS TO REMEMBER

PARAGRAPHING. — One difference between the continental and parallel systems is that in the former some kind of paragraphing is necessary, while the line-by-line character of the latter renders it as independent of such help to the reader as ink-print notation itself. Consequently those who use the continental system must study the nature of this problem.

In modern times, the tendency has been to base the paragraphing on the ink-print staves, and when this is done there is no problem at all for the transcriber. But many readers still prefer the earlier method of paragraphing the music according to the transcriber's notions of its shape, and it is not difficult for the student to imagine that the degree of success or failure in this matter depends entirely on the amount of musicianship possessed by the transcriber. The fact that paragraphing has frequently been so unintelligent has been almost entirely responsible for the acceptance in many quarters of the stave by stave principle.

THE USE OF BRAILLE REPEATS. — There are two reasons why repeats — especially the measure and part-measure repeat — are more logical in the continental than in the parallel style. In the former they obviously save a great deal of space, whereas in the latter their use for this purpose is often quite negligible. Again, in the former the reader is concerned with one part at a time, and the unnecessary rewriting of notes is a waste of time as well as of space for him. In the latter, however, a tactful reminder in a fresh parallel in place of the repeat is often very helpful. The following example contains two presentations of the same passage, one in continental style, the other in parallel style.

Example

The musical score for 'Example' is written in 3/4 time with a key signature of one sharp (F#). It consists of two systems of two staves each. The first system is labeled '1' and '2' above the treble clef. The second system is labeled '3' and '4' above the treble clef. The music features a melody in the treble and a bass line in the bass.

Method — Section by Section

Braille musical notation for 'Method — Section by Section'. It shows the first four measures of the example piece in Braille, with each measure's content grouped together.

Method — Bar over Bar

Braille musical notation for 'Method — Bar over Bar'. It shows the first four measures of the example piece in Braille, with each measure's content grouped together.

(It will be seen that one parallel could have been saved by a repeat in measure 3, but this economy is of doubtful value.)

The use of the part-measure repeat can easily be affected by the resulting appearance of the score in either continental or parallel style.



(a) 

(b) 

The modern tendency is to prefer (b), which gives a more realistic picture of the ink print.

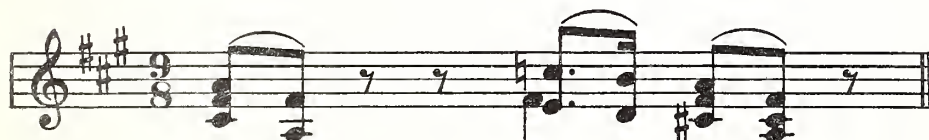
THE PRINCIPLE OF DOUBLING. — This method of abbreviation is intended not only as an economy of space, but also as a ready means of putting the complete text under the fingers at one time. It is this latter point alone that should influence the transcriber in employing the device, and where it is likely to confuse rather than to help the reader, it should be avoided. In the parallel system it is often good to remark doubling of any kind at the commencement of a fresh parallel.

The transcriber should beware of tricky situations caused by the use of the in-accord sign, where the sign which is doubled may be transferred from one part to another, requiring not only its remarking in the fresh part but its ending in the original part (see measures 24-25 in the example on pages 50-51 of this HANDBOOK, right-hand part).

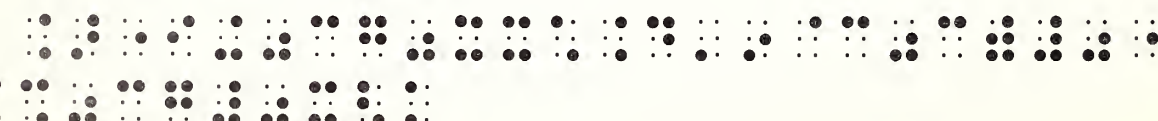
PART-WRITING AND IN-ACCORDS. — If the conscientiously musical reader will examine the right-hand part of measure 29 in the above-mentioned example (page 51), he will see that the music after the in-accord sign is a presentation of one part in the first half measure and another in the second. This was done to avoid an awkward presentation of the passage in an example devoted to quite other matters, but such a regrettable practice is all too frequent in Braille transcriptions. The transcriber should therefore endeavor to present a correct Braille score according to artistic standards in all such cases.

THE ALTERATION OF INK-PRINT NOTE-VALUES. — The ideal for every transcriber should be to reproduce the ink print as faithfully as the Braille system will permit, but it sometimes happens that this fidelity leads him into awkward situations which can be simplified by a little readjustment. If the student will compare (a) and (b) below, he will see that the correct version at (a) renders necessary a quite intolerable division of the measure, while the compromise at (b) gives an immediate and accurate sound picture which is quite easy for the reader to understand.

Example



(a) 

(b) 

On the other hand, this practice can easily be abused. Compare (a) and (b) below and note the superiority of (b).

Example



(a) With alteration



(b) As in ink print

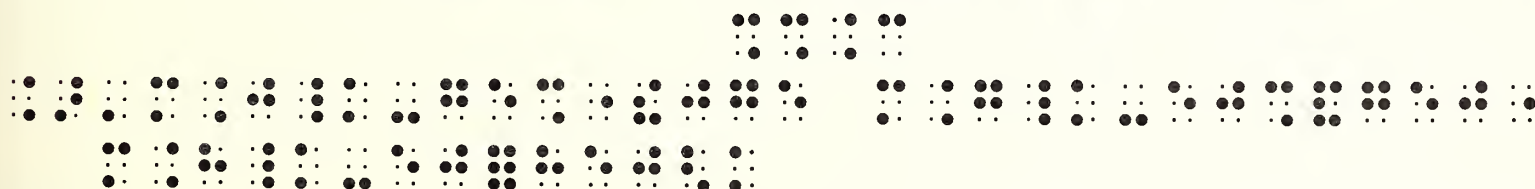



A plausible version of this particular case might be thought to be the following:



but the use of stem signs here gives the entirely false impression that the notes to which they are attached have two stems in the ink print.

In the following extreme case, the use of stem signs and intervals is the only possible method of dealing with the ink print:

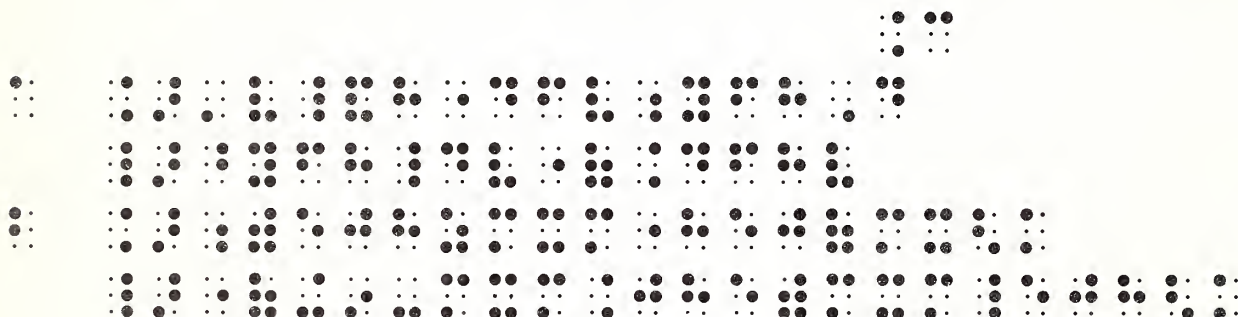


(In the above the top note in each group is printed as a half and is not joined to the sixteenth below. This inaccuracy is quite easy for a seeing person to understand. A literally correct Braille version would of course be:  etc., which is by no means to be recommended.)

If the transcriber has to adopt such a proceeding as the above, he should include a note in the Braille text explaining the ink-print notation and justifying his method of reproducing it.

THE PLACING OF HAND SIGNS. — The author has insisted throughout on the principle “the shorter the range, the nearer the note” for the placing of signs before or after notes, but for this very reason the placing of hand signs may vary. Thus, when a hand sign operates through a complete parallel or section, it should precede every other sign in the first measure, but where (as in the opening of the example on page 65 of this HANDBOOK) the hands are in rapid alternation for small groups of notes in a passage enclosed in a bracket slur, the first hand sign naturally comes nearer to the note than the bracket slur, etc.

ALTERNATING HANDS. — In the parallel disposition it is not always necessary to write passages for alternating hands in the manner shown in example 143, especially when they are simple and straightforward. The following is quite acceptable:



ADDED SIGNS IN THE BRAILLE TEXT. — The REVISED MANUAL insists in a good many places (see General Index) on the use of dot 5 to precede signs which it is necessary for the transcriber to add in the Braille text for the proper representation of the ink print. This is according to the expressed wishes of the 1954 Paris Conference, and the reform is often necessary in music (such as that for teaching) in which the blind reader must have an accurate knowledge of what is presented to the seeing reader, but this device cannot be used for the alteration of note-values mentioned above, and it takes no account of the fact that its presence can easily become a nuisance to the reader who has no special interest in a facsimile reproduction of every detail in the ink print. If the transcriber considers it advisable to ignore the rule he should insert the following note:

“This text is a correct transcription of the ink-print original, apart from slight variations and modifications rendered necessary by the nature of the Braille system. No indication of such alterations is here included.”

APPENDIX**THE "NOTE FOR NOTE" METHOD**

(Paras. 401-415)

For those who prefer to use this method of writing chords, the following alternative version of Lesson 17 is subjoined.

LESSON 17 (ALTERNATIVE VERSION)**The Writing of Chords**

When two or more notes of the same value are sounded together forming a chord, they can be written together, the highest (or lowest) note being shown by the signs in Table 1 and the remaining note or notes by the signs for eighth notes (quavers) written in the lower part of the cell (see example 300 (b)).

Chords can be read in one of two directions, i.e., upward or downward from the written note. For the present, the student should read them downward when transcribing from the treble stave and upward from the bass stave.

(For the eighth note written in the lower part of the cell the term "subnote" is used.)

The first exercises are in two-part harmony and are designed to familiarize the student with the writing of combined notes and subnotes. For the present, subnotes do not need octave marks, alterations of this rule being gradually introduced in the course of the lesson.

Exercises

The exercises are presented in two systems, each with a treble and a bass staff. The first system consists of seven measures. The second system consists of nine measures. Each measure contains a chord or a sequence of notes and subnotes, demonstrating the 'Note for Note' method. The notation uses standard musical symbols for treble and bass clefs, and Braille-like symbols for notes and subnotes within the staves.

In each of the following two exercises there is an instance of a note with two stems forming a unison. In this case the subnote is preceded by its proper octave mark.



In a passage of octaves containing more than three notes, it is possible to use the principle of doubling by writing the subnote twice after the first main note and once after the last, omitting all subnotes between these two points even when they have accidentals.



Subnotes are most frequently used when the notes of chords are on a single stem, but it is possible on occasion to combine notes of the same value on different stems.

(In the following passages it is not necessary to duplicate the rests as is done in the ink print; a single rest may be written in each case.)



From this point, the student may now substitute Paras. 405-412 for Lessons 18 and 20. Lesson 19 can be taken as it is, so long as the student uses subnotes in the exercises. The Braille versions of the examples in Paras. 62-65 are of course given with intervals and the student should gain further practice by transcribing them with subnotes replacing the intervals.

In working the remaining exercises throughout this book, the student should of course use the "note for note" method in **all** the exercises which contain intervals. In Lessons 25, 28 and 33 he will need to consult Paras. 413-415 which contain provisional equivalents for signs whose meaning has been changed by their use as subnotes. Two suggestions are made for this purpose and the student is earnestly recommended to use the first and simpler of these devices (i.e., the sign, \therefore mentioned in Para. 414 — 1).

All the Braille versions of the examples in Part II have intervals where these could be used, and here again the student should exercise himself by rewriting such passages, replacing the intervals with subnotes.

TABLES OF SIGNS

(The following Tables include all the signs explained in the REVISED MANUAL, with the exception of those in the Appendix.)

GENERAL TABLE

(See also notes to General Table in the REVISED MANUAL)


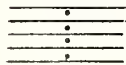
















| | | |
|--|--|---|
| Ink-print bar-line |  | (space) |
| Ink-print dotted bar-line |  |  |
| Thick ink-print double bar |  |  |
| Thin ink-print double bar |  |  |
| Prefix for ink-print pagination | |  |
| Square bracket above the stave |  |  |
| Square bracket below the stave |  |  |
| Music prefix | |  |
| Literary prefix | |  |
| Braille music hyphen | |  |
| Braille music comma | |  |
| Coincidence of notes in both hands | |  |
| Prefix for added signs in Braille music text | |  |

TABLE 2

OCTAVE SIGNS

(Paras. 7-13)









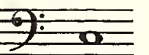










| | | | | | |
|-----------------|---|---|------------------------|---|---|
| First octave C |  |  | Fifth octave C |  |  |
| Second octave C |  |  | Sixth octave C |  |  |
| Third octave C |  |  | Seventh octave C |  |  |
| Fourth octave C |  |  | A below first octave |  |  |
| | | | C above seventh octave |  |  |

TABLE 3

CLEF SIGNS

(Paras. 14-16, Table 17)

| | | |
|--------|---|---|
| G clef |  |  |
| F clef |  |  |
| C clef |  |  |

If it is desired to show the line on which a clef is placed, the numbers of the lines (from the lowest upward) can be shown by octave signs placed before the sign  thus:

G (Treble) clef 

TABLE 4

RESTS

(Paras. 17-20)

(The signs for distinction af values given in Table 1 apply equally to rests.)


























| | | | | | |
|--------------------|---|-----------|---|------|--|
| Whole |  | and 16th |  | rest |  |
| Half |  | and 32nd |  | rest |  |
| Quarter |  | and 64th |  | rest |  |
| Eighth |  | and 128th |  | rest |  |
| Double whole rest: |  | | | | |
| | | | | (a) |  |
| | | | | (b) |  |

TABLE 5

ACCIDENTALS AND KEY SIGNATURES

(Paras. 21-26)

| | | |
|--------------|---|---|
| Sharp |  |  |
| Double sharp |  |  |
| Flat |  |  |
| Double flat |  |  |
| Natural |  |  |

Key signatures:

| | | |
|--------------|--|--|
| Three sharps | | |
| Three flats | | |
| Four sharps | | |
| Four flats | | |

Accidentals above or below a note



TABLE 6

SPECIMEN TIME SIGNATURES

(Paras. 27-28)



| | | |
|---------------------|-----------------|--|
| Four-four time | $\frac{4}{4}$ | |
| Six-eight time | $\frac{6}{8}$ | |
| Twelve-sixteen time | $\frac{12}{16}$ | |
| C | C | |
| C barred | \bar{C} | |




Combined time signatures:

| | | |
|------------------------|---------------------------|--|
| Three-four, nine-eight | $\frac{3}{4} \frac{9}{8}$ | |
|------------------------|---------------------------|--|

TABLE 7
IRREGULAR NOTE-GROUPING
 (Paras. 29-41)

Group of:

Two notes  

Three notes  (a)  (b) 



Ten notes  

TABLE 8
INTERVALS
 (Paras. 42-58)





















| | | | | | |
|---------------------------------------|---|---|----------------------------|---|---|
| Second: |  |  | Sixth: |  |  |
| Third: |  |  | Seventh: |  |  |
| Fourth: |  |  | Octave: |  |  |
| Fifth: |  |  | | | |
| Moving-note signs: (see Lesson 20) | | | for one interval: | |  |
| | | | for two or more intervals: | |  |

TABLE 9
THE TIE
 (Paras. 59-66)

Tie between single notes:  

Two or more ties between chords:  



Accumulating arpeggio:  

TABLE 10
IN-ACCORD AND MEASURE-DIVISION SIGNS
(Paras. 67-72)




| | |
|-----------------------------|---|
| In-accord (whole measure) : |  |
| In-accord (part measure) : |  |
| Measure-division : |  |

TABLE 11
STEM SIGNS
(Paras. 73-75)













| | | |
|----------------|---|---|
| Whole stem : |  |  |
| Half stem : |  |  |
| Quarter stem : |  |  |
| Eighth stem : |  |  |
| 16th stem : |  |  |
| 32nd stem : |  |  |

TABLE 12
THE SLUR
 (Paras. 76-85)









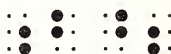












| | | | | |
|------------------------------------|--|-----|---|---|
| Short slur: |  | |  | |
| Long slur: |  | (a) |  |  |
| | | (b) |  |  |
| Overlapping slurs: |  | | |  |
| Short slur from part to part: |  | | |  |
| Long slur from part to part: |  | |  |  |
| Short line or slur between staves: |  | | |  |
| The half-phrase: |  | (a) |  | |
| | | (b) |  | |
| Short slur for grace notes: |  | |  | |

TABLE 13
NOTE-REPETITION AND TREMOLO
 (Paras. 86-88)

(A) Note and Chord Repetition

Repetition in:

quarters



eighths



16ths



32nds



64ths



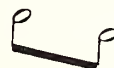
128ths



(B) Tremolo

Alternation in:

eighths



16ths



32nds



64ths



128ths



TABLE 14
FINGERING
 (Paras. 89-93)















| | | |
|---|---|---|
| First finger (thumb) |  |  |
| Second finger (index) |  |  |
| Third finger (middle) |  |  |
| Fourth finger (ring) |  |  |
| Fifth finger (little) |  |  |
| Change of fingers |  |  |
| Alternative fingerings: omission of first fingering | |  |
| omission of second, etc. | |  |

TABLE 15



ORNAMENTS





(Paras. 94-99)

(A) Grace Notes



| | | |
|--------------------------|---|---|
| The appoggiatura |  |  |
| The acciaccatura |  |  |
| Four or more grace notes |  |  |



(B) The Trill and the Turn

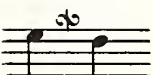

The trill *tr*  

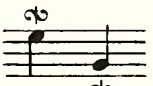

The inflected trill *tr* *tr*    

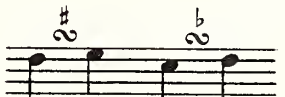


The turn:

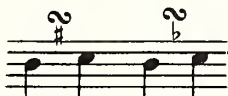



between notes  



above or below a note  

inverted, between notes  

inverted, above or below a note  



with inflected upper note   



with inflected lower note    



with both notes inflected  



(These inflections can of course be used with the turn above or below a note, and with the inverted turns.)







(C) The Mordent







Upper mordent  

Extended upper mordent  

Lower mordent  

Extended lower mordent  

Inflected upper mordents      

Inflected lower mordents      

(D) Unusual Ornaments

Extended upper mordent:

preceded by a turn



preceded by an inverted turn



followed by a turn



followed by an inverted turn



preceded by a descending curve



followed by a descending curve



preceded by an ascending curve



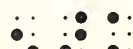
followed by an ascending curve

followed by a curve between
two adjacent notes (slide)

A descending curve preceding a note



An ascending curve preceding a note

An inverted V between two adjacent notes
(Nachschlag)A normal V between two adjacent notes
(Nachschlag)A short curve between two adjacent notes
(passing note)A short thick line between two adjacent notes
(note of anticipation)A short oblique stroke through a chord
(chord acciaccatura)

A curve over dots above a note (Bebung)



(This sign is inverted when printed below a note, and the number of dots in the ink print regulates the number of staccato signs.)

TABLE 16

REPEATS

(Paras. 100-156)

(A) Braille

Measure or part-measure repeat



Separation of part-measure repeats of different value



Segno (with letters, as explained in Para. 127)



"Repeat from " , etc.



da capo



End of original passage affected by segno or da capo



Isolation of repeated passage in unmeasured music



(B) Ink Print

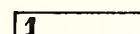
Double bar followed by dots



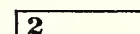
Double bar preceded by dots



Prima volta (first ending)



Seconda volta (second ending)



| | | |
|---|--------------|--|
| da capo or D.C. | <i>D. C.</i> | |
| segno (modified S) | | |
| dal segno or D.S. | | |
| An encircled cross | | |
| End of original passage affected by segno | | |

TABLE 17
HAND SIGNS
(Paras. 157-168)

| | |
|---------------------------|--|
| Right hand | |
| Left hand | |
| Right hand in bass stave | |
| Left hand in treble stave | |

TABLE 18
THE SUSTAINING PEDAL
(Paras. 169-183)

| | | |
|----------------------------------|---------------|--|
| Ped. (or P with horizontal line) | <i>Ped.</i> | |
| Star or asterisk (or arrow) | | |
| Star and Ped. under one note | <i>Ped.</i> | |
| Half-pedaling | <i>P</i> | |

TABLE 19
VARIANTS
(Paras. 184-188)



















| | |
|-------------------------------------|---|
| Notes printed in large type |  |
| Notes printed in small type |  |
| Music parenthesis |  |
| Music asterisk |  |
| Query |  |
| Variant followed by suitable number |  |

TABLE 20
NUANCES
(Paras. 189-206)

(A) Symbols

(The names given in parentheses are taken from "The Concise Oxford Dictionary of Music" by Dr. Percy A. Scholes.)

| | | |
|--|---|---|
| A dot above or below a note (staccato) |  |  |
| A pear-shaped dot above or below a note (staccatissimo) |  |  |
| *A dot under a short line above a note (mezzo-staccato) |  |  |
| A short line above or below a note (agogic accent) |  |  |
| A thin horizontal V above or below a note |  |  |
| A thick inverted or normal V above or below a note |  |  |

*A dot under an arc above a note (pause)



*The same between notes



*The same above a bar-line



A comma

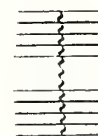
,



A vertical wavy line or curve through one stave (arpeggio)



The same through two staves
(Marked in all parts in both hands)



Diverging and converging lines (see (B) below)
on one note



*These signs are inverted in the ink print when placed below the stave.

(B) Abbreviated Words

Braille word sign



f



pp



ff



p



cresc.



mf



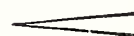
decresc.



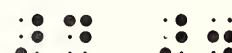
dim.



Beginning and end of diverging lines
(crescendo)



Beginning and end of converging lines
(diminuendo)



Continuation dots or dashes:

Beginning and end of first line



Beginning and end of second line

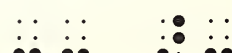


TABLE 21
ORGAN PEDALING
(Paras. 207-209)






















| | | |
|---|--|---|
| Organ pedals | |  |
| Left toe |  |  |
| Left heel |  |  |
| Right toe |  |  |
| Right heel |  |  |
| Change of feet (left to right, or toe to heel, etc.) |  |  |
| Change without indication of toe or heel | |  |
| Crossing of foot in front |  |  |
| Crossing of foot behind |  |  |

TABLE 22
VOCAL MUSIC
(Paras. 220-253)

| | | |
|--|---|---|
| Phrasing slur |  |  |
| Portamento |  |  |
| Syllabic slur |  |  |
| Half breath |  |  |
| Full breath |  |  |
| Repetition in word text | |  |
| Two vowels on one note |  |  |
| Three vowels on one note |  |  |
| Slur indicating variation of syllables |  |  |
| Numbering of verses: | | |
| in word text |  | |
| in music text |  | |
| Solo sign in accompaniment | |  |

| | | |
|-------------------------|---|---|
| Soprano | S |  |
| Alto | A |  |
| Tenor | T |  |
| Bass | B |  |
| Prefix for divided part | |  |



NOTE:  (1st soprano),  (2nd soprano). The same device is used in all parts. See also Note to Table 26a.

TABLE 23
MUSIC FOR STRINGED INSTRUMENTS
 (Paras. 254-288)

(A) Numbering of Strings

| | | |
|------------|-----|--------|
| 1st string | I | ⠠⠠⠠⠠⠠⠠ |
| 2nd string | II | ⠠⠠⠠⠠⠠⠠ |
| 3rd string | III | ⠠⠠⠠⠠⠠⠠ |
| 4th string | IV | ⠠⠠⠠⠠⠠⠠ |
| 5th string | V | ⠠⠠⠠⠠⠠⠠ |
| 6th string | VI | ⠠⠠⠠⠠⠠⠠ |
| 7th string | VII | ⠠⠠⠠⠠⠠⠠ |

(B) Positions

| | | | |
|--------------|--------|---------------|--------|
| 1st position | ⠠⠠⠠⠠⠠⠠ | 7th position | ⠠⠠⠠⠠⠠⠠ |
| 2nd position | ⠠⠠⠠⠠⠠⠠ | 8th position | ⠠⠠⠠⠠⠠⠠ |
| 3rd position | ⠠⠠⠠⠠⠠⠠ | 9th position | ⠠⠠⠠⠠⠠⠠ |
| 4th position | ⠠⠠⠠⠠⠠⠠ | 10th position | ⠠⠠⠠⠠⠠⠠ |
| 5th position | ⠠⠠⠠⠠⠠⠠ | 11th position | ⠠⠠⠠⠠⠠⠠ |
| 6th position | ⠠⠠⠠⠠⠠⠠ | Half position | ⠠⠠⠠⠠⠠⠠ |

(C) Bowing Signs

Up-bow (a V opening up or down)

V

• • • • •

Down-bow (an angular U opening up or down)

(D) Fingering

Thumb (a cipher crossed by a vertical line)

 Φ

Thumb on:

first string

second string

third string

fourth string

First finger (index)

1

Second finger (middle)

2

• •

Third finger (ring)

3

● ●

Fourth finger (little)

4

• •

TABLE 24
SHORT-FORM SCORING

(Paras. 289-298)

(C whole is used as a representative note in this Table.)

| <i>Ink print</i> | <i>Braille</i> |
|-------------------------------|----------------|
| CM or C | ⠠⠠⠠ |
| Cm | ⠠⠠⠠⠠ |
| Cdim or Cdim7 | ⠠⠠⠠⠠⠠ |
| C + or aug. | ⠠⠠⠠⠠⠠⠠ |
| Cmaj7 | ⠠⠠⠠⠠⠠⠠ |
| C4 or Csus4 | ⠠⠠⠠⠠⠠ |
| C6 | ⠠⠠⠠⠠⠠ |
| C7 | ⠠⠠⠠⠠⠠ |
| C9 | ⠠⠠⠠⠠⠠ |
| C11 | ⠠⠠⠠⠠⠠⠠ |
| C13 | ⠠⠠⠠⠠⠠⠠ |
| Cm6 | ⠠⠠⠠⠠⠠⠠ |
| Cm7 | ⠠⠠⠠⠠⠠⠠ |
| C+7 | ⠠⠠⠠⠠⠠⠠⠠ |
| Caug9 | ⠠⠠⠠⠠⠠⠠⠠ |
| C ♭5 | ⠠⠠⠠⠠⠠⠠ |
| C - 5 | ⠠⠠⠠⠠⠠⠠ |
| C ♭9 | ⠠⠠⠠⠠⠠⠠ |
| C7 ♭9 | ⠠⠠⠠⠠⠠⠠⠠ |
| Cm7 ♭5 | ⠠⠠⠠⠠⠠⠠⠠⠠ |
| Prefix for short-form scoring | ⠠⠠⠠ |
| Special "first ending" | ⠠⠠⠠⠠ |
| Special "second ending" | ⠠⠠⠠⠠ |

TABLE 25
MUSIC FOR THE ACCORDION
 (Paras. 299-306)








































| | | |
|--|---|---|
| First row of buttons (a dash below a note) |  |  |
| Second row (no indication) | |  |
| Third row (1 or M) |  |  |
| Fourth row (2 or m) |  |  |
| Fifth row (3, 7 or S) | |  |
| Sixth row (4 or d) | |  |
| Draw (V pointing left) | < |  |
| Push (V pointing right) | > |  |
| Bass solo (B.S.) | |  |
| Register | |  |
| Without register | |  |
| Prefix for accordion music | |  |

TABLE 26

ABBREVIATIONS FOR ORCHESTRAL INSTRUMENTS

(Paras. 307-338)

(A) English




| | |
|----------------|---|
| Piccolo |  |
| Flute |  |
| Oboe |  |
| English Horn |  |
| Clarinet |  |
| Bass Clarinet |  |
| Bassoon |  |
| Double Bassoon |  |
| Horn |  |
| Trumpet |  |
| Trombone |  |
| Tuba |  |
| Bass Tuba |  |
| Cymbals |  |
| Triangle |  |
| Side Drum |  |
| Bass Drum |  |
| Kettledrum |  |
| Harp |  |
| Violin I* |  |
| Violin II |  |
| Viola |  |
| Violoncello |  |
| Double Bass |  |

*The method here used for numbering the violin parts is also employed with wind instruments. Two numbers can be combined, e.g.

| | | | | | |
|----|----|----|----|----|----|
| •• | •• | •• | •• | •• | •• |
| •• | •• | •• | •• | •• | •• |

etc. In "divisi" pas-

sages for the strings a similar plan is followed, (e.g.

| | | | |
|--|------------------------|--|-----|
|  | 1st violin 1; |  | 2nd |
|  | violins 1 and 2, etc.) | | |

(B) French

| | |
|-----------------|----------------|
| Petite Flûte | ⠠⠏⠑⠞⠊⠞⠑⠠⠋⠞⠊⠞⠑ |
| Grande Flûte | ⠠⠑⠗⠁⠗⠇⠑⠠⠋⠞⠊⠞⠑ |
| Hautbois | ⠠⠏⠕⠞⠞⠑⠠⠋⠞⠊⠞⠑ |
| Cor Anglais | ⠠⠋⠕⠗⠠⠁⠗⠑⠠⠋⠞⠊⠞⠑ |
| Clarinete | ⠠⠋⠞⠕⠗⠊⠞⠑ |
| Clarinete Basse | ⠠⠋⠞⠕⠗⠊⠞⠑⠠⠋⠞⠊⠞⠑ |
| Basson | ⠠⠋⠞⠕⠞ |
| Contrebasson | ⠠⠋⠞⠞⠑⠠⠋⠞⠊⠞⠑ |
| Cor | ⠠⠋⠕⠗ |
| Trompette | ⠠⠞⠗⠕⠞⠑⠞⠑ |
| Trombone | ⠠⠞⠗⠕⠋⠋⠞⠑ |
| Tuba | ⠠⠞⠞⠑ |
| Tuba Basse | ⠠⠞⠞⠑⠠⠋⠞⠊⠞⠑ |
| Cymbale | ⠠⠋⠞⠞⠑ |
| Triangle | ⠠⠞⠗⠊⠞⠑ |
| Caisse Claire | ⠠⠋⠞⠞⠑⠠⠋⠞⠊⠞⠑ |
| Grosse-caisse | ⠠⠑⠗⠞⠞⠑⠠⠋⠞⠊⠞⠑ |
| Timbales | ⠠⠞⠊⠋⠋⠞⠑ |
| Harpe | ⠠⠏⠕⠞⠞⠑ |
| Violon I* | ⠠⠋⠊⠞⠞⠑⠠⠊ |
| Violon II | ⠠⠋⠊⠞⠞⠑⠠⠊⠊ |
| Alto | ⠠⠁⠞⠞⠑ |
| Violoncelle | ⠠⠋⠊⠞⠞⠑⠠⠋⠞⠊⠞⠑ |
| Contrebasse | ⠠⠋⠞⠞⠑⠠⠋⠞⠊⠞⠑ |





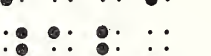








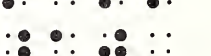








*See note to 26 (A)

(C) Italian

| | | | | | | |
|-------------------|---|---|---|---|---|---|
| Flauto Piccolo | • | • | • | • | • | • |
| Flauto | • | • | • | • | • | • |
| Oboe | • | • | • | • | • | • |
| Corno Inglese | • | • | • | • | • | • |
| Clarinetto | • | • | • | • | • | • |
| Clarinetto Basso | • | • | • | • | • | • |
| Fagotto | • | • | • | • | • | • |
| Contrafagotto | • | • | • | • | • | • |
| Corno | • | • | • | • | • | • |
| Tromba | • | • | • | • | • | • |
| Trombone | • | • | • | • | • | • |
| Tuba | • | • | • | • | • | • |
| Tuba Bassa | • | • | • | • | • | • |
| Piatti | • | • | • | • | • | • |
| Triangolo | • | • | • | • | • | • |
| Tamburo Militaire | • | • | • | • | • | • |
| Gran Cassa | • | • | • | • | • | • |
| Timpani | • | • | • | • | • | • |
| Arpa | • | • | • | • | • | • |
| Violino I* | • | • | • | • | • | • |
| Violino II | • | • | • | • | • | • |
| Viola | • | • | • | • | • | • |
| Violoncello | • | • | • | • | • | • |
| Contrabasso | • | • | • | • | • | • |

*See note to 26 (A)

(D) German

| | |
|-----------------|---|
| Kleine Flöte |  |
| Grosse Flöte |  |
| Hoboe |  |
| Englisches Horn |  |
| Klarinette |  |
| Bassklarinette |  |
| Fagott |  |
| Doppelfagott |  |
| Horn |  |
| Trompete |  |
| Posaune |  |
| Tuba |  |
| Basstuba |  |
| Becken |  |
| Kleine Trommel |  |
| Grosse Trommel |  |
| Triangel |  |
| Pauken |  |
| Harfe |  |
| Violine I* |  |
| Violine II |  |
| Bratsche |  |
| Violoncell |  |
| Kontrabass |  |

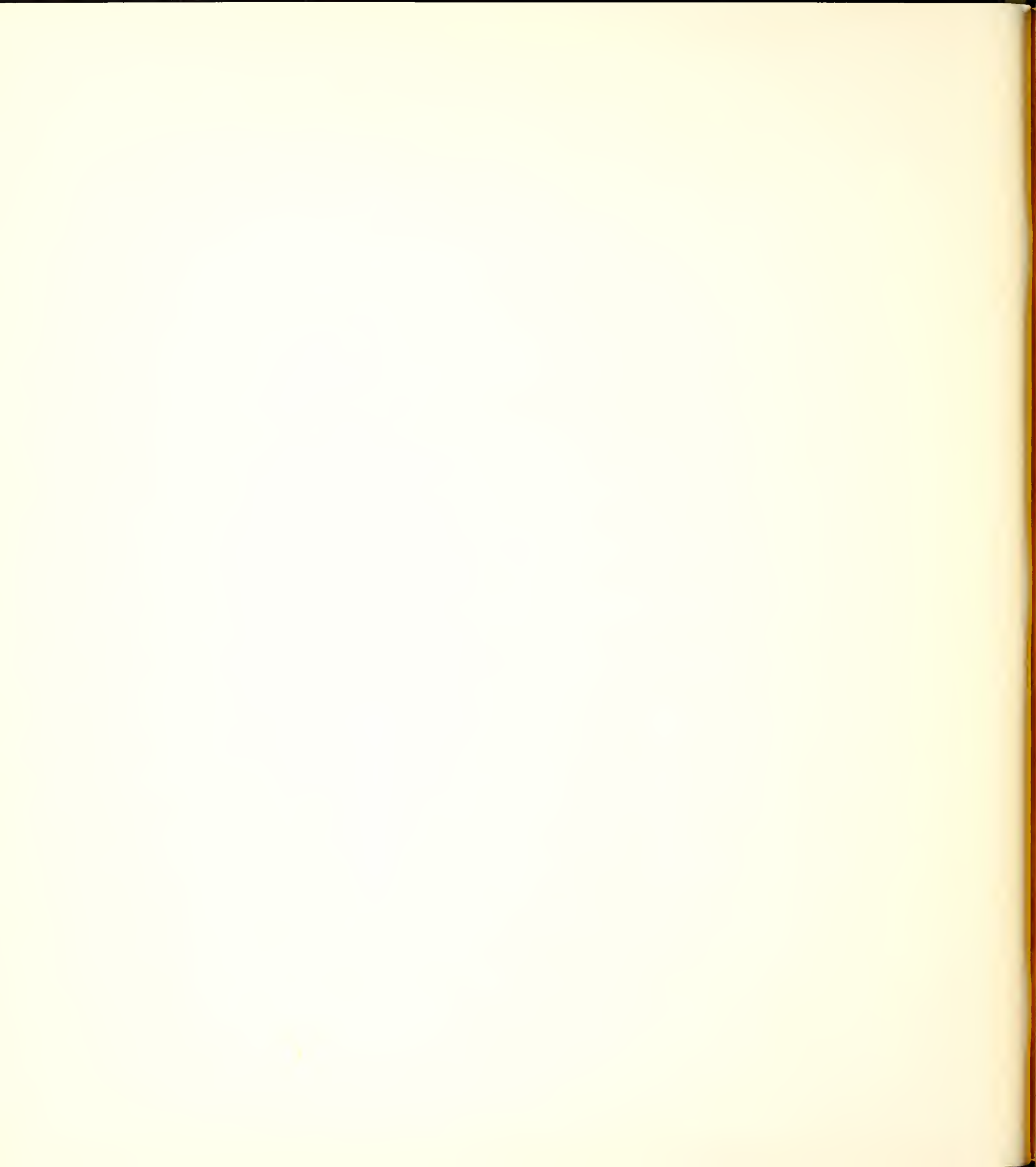
*See note to 26 (A)

TABLE 27
FIGURED BASS
 (Paras. 344-357)

Indication of figures:

| <i>Ink print</i> | 0 | 2 | 3 | etc. |
|--|---|-----|---|------|
| <i>Braille</i> | | | | |
| Blank space replacing a figure | | | | |
| Oblique stroke replacing a figure | | / | | |
| Oblique stroke above or through a figure | | 2 | | |
| Prefix for accidental replacing a figure | | # | | |
| Horizontal line of continuation | | — | | |
| Two lines of continuation | | == | | |
| Three lines of continuation | | === | | |
| Parenthesis | | () | | |
| Prefix for figured bass | | | | |
| Distinction of meaning before signs | | | | |

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